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ABSTRACT

Program philosophy and learning activities are presented in this teacher's guide to a supplementary reading and language development program that features stories and legends from Northwest tribes. The guide is companion to Levels I, II, and III of the Northwest Indian Reading Series which consists of 60 booklets arranged in a planned sequence appropriate for reading in the primary grades. Introductory sections of the guide discuss program objectives and rationale, focusing on the benefits to Indian students of reading materials which appeal to their experience, interests, and values. The section on program implementation includes a detailed plan for initiating a mock clan system in the classroom and explains how it can be used to develop interpersonal relationships and values as well as language arts skills. The suggested teaching activities which comprise the bulk of the guide are organized under the topics of dramatization, story comprehension, retelling stories, writing, making books, and word study. The 33 activities described include suggestions for using dance, pantomime, dioramas, mobiles, filmstrips, and puppets in conjunction with the reading series. (JHZ)

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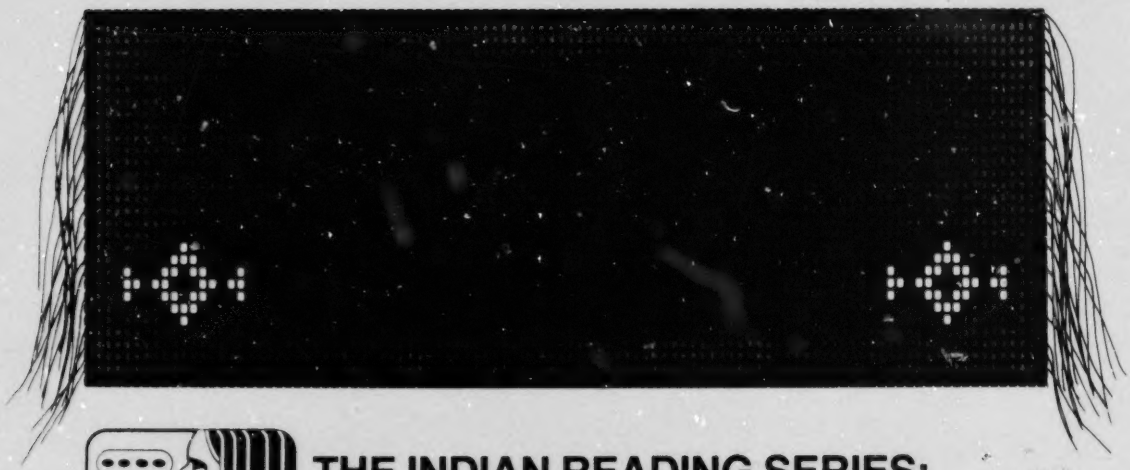

THE INDIAN READING SERIES:
Stories and Legends of the Northwest

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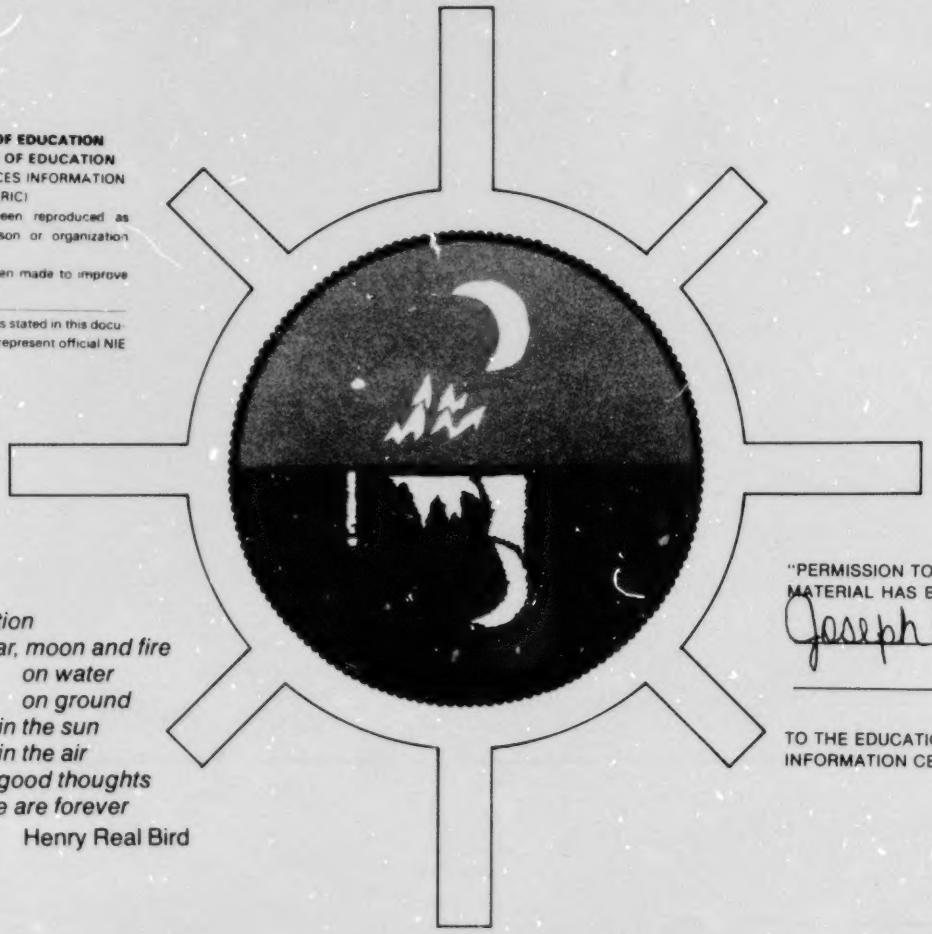

Reflection
of star, moon and fire
on water
on ground
in the sun
in the air
and good thoughts
these are forever
Henry Real Bird

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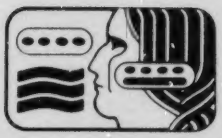

THE INDIAN READING SERIES:
Stories and Legends of the Northwest

Henry Real Bird

Karen Stone **Joseph Coburn**

Joseph Coburn, Director
Pacific Northwest Indian Program
Northwest Regional Educational Laboratory

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PREFACE

THE INDIAN READING SERIES: Stories and Legends of the Northwest is a unique supplementary reading and language development program for Indian and non-Indian children. It was designed and tested over a five-year period by community people from twelve Indian reservations in Oregon, Washington, Idaho and Montana.

The program is the result of a cooperative effort between the participating tribes, the National Institute of Education and the Pacific Northwest Indian Program of the Northwest Regional Educational Laboratory.

A Policy Board representing the Northwest Indian community directed program activities and assured meaningful community input and control of content authenticity. More than 250 reservation-based planners, writers and artists participated in needs identification and materials development.

The materials were authenticated by the participating tribes and field-tested with over 1,200 Indian and non-Indian children in 93 classrooms throughout the Northwest. Evaluation of the use of the materials in these classrooms indicates that the student materials and teaching aides do provide the learning experiences sought by the Indian people who were involved in the developmental process.

The Teacher's Manual reflects the thinking of the more than eighty teachers who were involved in the trial stages of the materials and who provided us with invaluable ideas which were incorporated into this manual. The manual was written to provide suggestions for teachers using *The Indian Reading Series,* to enable students to receive maximum benefits from the student materials.

The materials were not designed to be a reading program; they are supplemental to reading programs now being used in the schools. Nor are the materials intended to be used to teach Indian "culture," even though they come from and are based in that culture.

Rather, the materials were developed to appeal to interests and values held by many Indian children – horses, wildlife, natural phenomena, fishing, hunting, celebrations. It is the strong belief of the Indian developers that when these high interest materials are used along with the regular reading program, the children will improve in comprehension as well as in the production of both written and oral language. It is assumed that if language production increases and comprehension improves, reading skills and interest in school also will improve and much school failure will be prevented.

Because teachers already have a working knowledge of the basic reading theories, these theories are not presented again in this manual. Rather, the manual addresses itself to some solutions to the problems encountered by Indian children, and teachers of Indian children, in the present educational system. There is a subtle blending of community learning styles with the more formal teaching strategies, which has proven to provide a more comfortable classroom learning atmosphere for the Indian child.

Teachers, too, are provided with an opportunity to learn more of the Indian child's world, and can utilize this knowledge to become more effective teachers of Indian children. The techniques provided within the manual are not restrictive; rather, they are designed to aid teachers in exercising their creativity to the fullest.

It is appropriate here to express appreciation to the above-mentioned people and agencies who spent many long, arduous hours to bring a dream to reality.

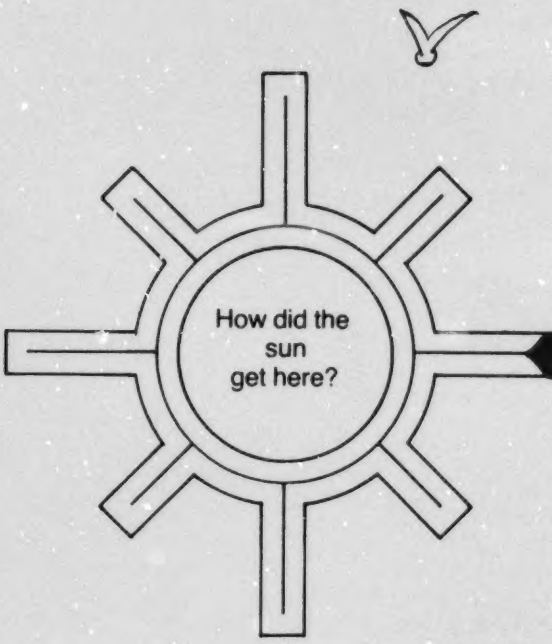
Joseph Coburn
Program Director

BACKGROUND INFORMATION

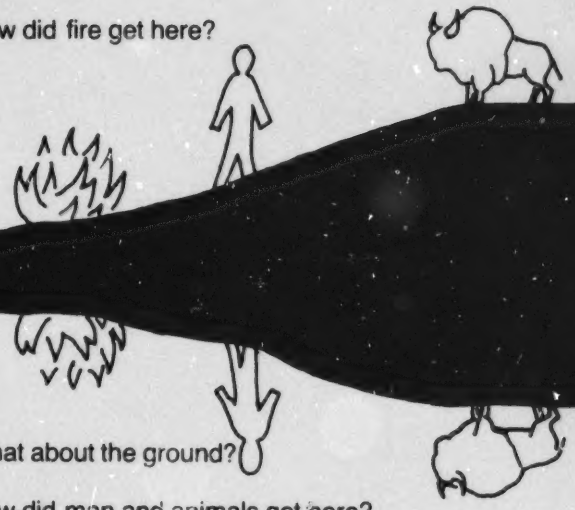
What do you know for sure?

How did the world get here?

How did the stars and moon get there?



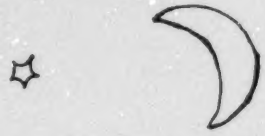
How did fire get here?



What about the ground?

How did man and animals get here?

Why did the world get here?



How did the birds get here?

What do you know for sure?

Yes, asking questions is how we learn and begin to understand.

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Children have been asking these questions for as long as there have been people. The Indians answer these questions in stories to show children how to live and to teach them of the world.

The Blackfeet say that Old Man Napi made the world. A spark jumped out of the fire and made the stars for the Paiute. The Skokomish say Raven gave the sun, moon, stars, fire and water to the people.

What do you know for sure?

Some people say man used to be a monkey. Another group of people say the monkey is the offspring of a marriage between a man and a cat. Other people say man was made from mud, breathed upon and given life.

Some people say woman was created from a man's rib. But could it have been the other way around?

Some say this is right and that is wrong.

Some say nothing is right and nothing is wrong.

What do you know sure?

Scientists, too, propose conflicting theories on how man and the world were formed. Did man evolve from apes? Or from fish, as others have suggested?

Most scientists propose that modern man has been on the North American continent for 10,000 years. Yet the oldest Indian site in the Northwest is thought to be 13,000 years old. Are the estimates off by 3,000 years, or 15,000 years? One hundred and fifty generations of people, or 750 generations of people? The difference is important; we are not like our parents, or our grandparents.

What do you know for sure?

Did Noah's Flood really happen? Or is it myth? Some might dismiss it as myth, or legend, yet the Skokomish Indians have a similar legend about a great flood.

Because of the wickedness of some people, the Changer sent a great flood to cover the land. But the good people were told how to prepare for the flood.

They tied their canoes to a mountain near the Seattle area. As the waters rose and the land disappeared, they remained safe.

During the flood, the ropes broke and some of the canoes drifted away. When the ground appeared again, the canoes that remained tied to the mountain were many miles apart from the canoes that had drifted away.

Many winters after the flood, some Skokomish Indians traveled east across the mountains and plateaus. There they met some people who spoke the same language. These were the Salish Indians.

The Skokomish are still near the Seattle area and the Salish are in Montana. There are many miles and mountains between these two people, yet even today, they speak the same language.

Is the Skokomish legend myth? Is the Bible legend? Was there really a great flood? How long were people here before the great flood?

Nothing is right and nothing is wrong.
What do you know for sure?

"The ones that are on time and became people" is the word for "Indian" in one tribe's language.

But how did Indian people come about?
Where did Indian people come from?
When did Indian people get on the ground?

There are as many unanswered questions as there are stars in the black sky. Each tribe has its own language and its own social system or tribal operation. Each tribe has its own explanation of how the world came to be.

The different tribes do not argue about their answers. They simply say:

The way I have heard it is this way.
They say that this is how it is.

There are as many answers and explanations to these questions as there are stars in the black sky.

Nothing is right and nothing is wrong.
What do you know for sure?

Through legends, or stories, Indians have attempted to explain the world around them and to teach one another how to live. The stories teach children how to become *real people;* that they have to feel love, respect and trust, know the joy of caring and sharing, and be willing to help one another. When these feelings become an integral part of a person, he or she can then understand his or her purpose for being here and become a real person.

One of the stories in our curriculum, *A Little Boy's Big Moment,* is a story of giving. Because a family is happy that their child will be dancing in public for the first time, they have a giveaway. Children thus learn that when you are happy, or do something outstanding, you give to others.

The stories tell about the world and why certain animals are the way they are; how the skunk got its stripes, why the codfish has a red face and how daylight came to be.

Although the stories are often amusing and fun for children, they also usually teach a preferred behavior. For example, *Chipmunk Meets Old Witch* tells why a chipmunk has stripes down its back, yet also clearly shows that it is wrong to wander away from home and disobey one's elders. *How Cottontail Lost His Fingers* not only explains why rabbits have paws instead of hands, but also teaches it is wrong to cheat.

Most of the stories have a purpose and a message. This character acted this way, and this is what happened. *How do you want to be?*

In different stories, the same character often assumes different roles. For example, although Coyote is seen as the Creator's helper by many tribes, he also is often represented as a coniving trickster, whose attempts to gain something for nothing usually backfire. The Thunderbird also plays dual roles. In *The Time a Whale Came to Jackson's Bay* (a Skokomish legend), the Thunderbird saves the people from disaster; yet in *Thunder and the Mosquito* (a Muckleshoot Legend), he is responsible for sending the mosquito to get man's blood.

Nothing is right and nothing is wrong.

All of this happened in an oral culture, when the Indians knew many, many songs without the aid of a tape recorder. They could go from Colorado to the headwaters of the Yellowstone, or from the Columbia Basin country to the Rocky Mountains, without the aid of a map. They talked to each other and were concerned. They helped one another and showed each other how to live. Children listened to their elders because they enjoyed the stories and learned from them. They didn't listen to argue. How can one argue about what no one knows?

Then the sun set, and people who talked differently came to the land. They wanted to change everything and wanted you to listen and argue about things that didn't have a purpose or meaning.

Dick's ball bounced three times.
How many times did Dick's ball bounce?

It doesn't make sense.
No more feelings... no more thinking...
by the book...just memorizing...

This approach has lost a lot of Indians. Many now hate being Indian. They change their names, quit speaking Indian and want to be "civilized."

But we haven't lost everything. And this is why we have these stories, once again, for some of the children, and for you, the teacher.

OBJECTIVES

Program Objectives
Rationale
Human Objectives

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Program Objectives

The Indian Reading Series is a supplementary reading and language arts development program for primary-grade Indian and non-Indian children. The objectives of the program are to:

- ***Expand student interest in language arts experiences***
- ***Increase student skills in language arts activities***
- ***Improve student feelings of competence and success in communication skills***
- ***Reinforce for Indian students a positive self-image and pride in being Indian***
- ***Provide all students and teachers with a greater understanding of Indian culture***

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Rationale

In spite of some encouraging indicators in recent years, Indians continue to lag behind the general population in formal educational attainment. Four major problem areas have been defined:

- ***The reading and language arts curriculum materials currently in use in schools do not contain content that is culturally relevant or within the experiential background of most Indian children.***

- ***When Indian children's reading and language skills are measured using typical norm-referenced standardized tests, their scores tend to be lower than scores for other comparison groups (especially middle-class Anglo children). Although the children learn decoding skills, they seem to lag behind in developing comprehension and language fluency.***

- ***Indian children seem to become less interested in school and school activities as they progress through the grades. Drop-out rates in high school and junior high are extremely high. Many elementary school Indian students become quiet and withdrawn and do not verbally participate in classroom activities.***

- ***Due to cultural conflicts in the classroom and the resultant lack of academic success, many Indian children lack a positive self-image.***

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Upon examination of these problem areas, one can readily determine the special needs of Indian children:

- ***Indian children need to develop an increased interest in school, especially interest and involvement in language arts activities and communication processes. They need the opportunity to use the language they bring to school. Only after they are aware of the potential of their own language and feel free to use it, can they develop new and more effective patterns of communication.***

- ***Indian children, like all children, need relevance and high interest potential in the content to which they react when speaking, reading, writing or listening. They need instructional strategies and activities which more closely match their past experiences and interactions with adults.***

- ***Indian children need support from parents and other community members involved in the school program. They need experiences with school materials which emphasize the dignity and importance of people and places within the Indian community.***

- ***All children need to know and understand important similarities and differences among the varied cultural backgrounds of their classmates.***

Cries For Ribs and I left the giveaway, rode up a draw in the breaks to the top of a butte, and saw an elevator way down the Little Big Horn.

...give away?
...a draw in the breaks?
...an elevator way down the Little Big Horn?

Talk. Hearing it and understanding it is the basis of how we begin to learn and to communicate with one another. Communication happens when we're talking about the same thing. And when two pieces of mind are the same, then there's peace of mind.

Often, talk or language in school is not the same as talk or language at home. The school tends to close the door to talk or language from the home because the student's piece of mind and the teacher's piece of mind are not the same. So, there is no peace of mind; there is no communication.

Cries for ribs?
Oh, you say that's a name?
Oh, your friend?

The giveaway?
Should be gave away because it's in the past.
Oh, a giveaway is held when something good happens to a person, so the family gives away things they really like? Okay.
Good things?

A draw in the breaks?
Oh, it's about like a coulee?
Okay.

What's a coulee?
Oh, a land formation about like a valley, except it doesn't have a river or stream except after rain or snow runs off?

Top of a butte?
Oh, the tip of a large hill?

An elevator?
In the hills, out in the country?
Oh, an elevator is where they store grain?
Okay. Thought that's what they rode up the coulee.

Way down the Little Big Horn?
Oh, the Little Big Horn is a river and down is the direction it's flowing in the valley?
Okay.

The Indian Reading Series is designed to help you open the door to the homes and talk of the children, to the thoughts that they have. When you, the teacher, support the student, the student will support you and you'll more quickly reach peace of mind in communication.

The developers of the stories believe that Indian children should encounter familiar concepts in their initial contact with formal education; that they will benefit from being introduced to language development through materials and activities directly related to their past and present experiences.

What are the stars?

Why is it daylight?

Why does it hail and rain?

Where does the grass come from?

How did the horse get here?

The materials are designed to feature illustrations, language and ideas that tend to reflect the immediate environment of Indian children.

materials that coincide with thought
materials that have meaning
materials that make sense
talking about
what the children
have heard
have seen
have felt
have tasted
have smelled
materials in the children's own world
in their world of words and thoughts
materials they enjoy.

As the children become more proficient and feel more competent in language and communication skills, it is expected that their attitude toward school and school activities will change; that they will feel more comfortable in the school environment and will increase their participation and achievement.

Yes, learning will happen when you and the children are talking in one language about the same "think"; when together you are answering questions that have no answers and are showing each other how to become *real people*.

Human Objectives

What are we talking about?
Objectives that just stay on paper?

No, we are talking about feelings...humanness. If you, the teacher, let out your feelings when the children send out their feelings, our objectives might be achieved.

What objectives are we talking about?

We are talking about *security:*

- Children being secure about their writing style and liking to read what they write
- You being secure in showing the children *how* to think, not *what* to think

We are talking about *understanding:*

- Children expressing their thoughts and listening to you, the teacher
- You listening to the children and sharing your thoughts
- Children sharing their feelings
- You understanding, because you have been there, too

We are talking about *self-confidence:*

- An *"I can do it!"* attitude which comes from success

We are talking about *imagination:*

- Talking daydreams
- Knowing *how* to think

We are talking about *interest:*

- Children talking, reading and writing in their own world of words

We are talking about *comprehension:*

- Children acting, guessing, making, creating

We are talking about *talking:*

- Children seeing their own words and finding words that sound the same

- Children learning new words and meanings

We are talking about showing the children *how* to think. When you extend your fellowship to the children, when you share with them your love, good words and affection, they will be secure and understanding. They will be secure and understanding because you are. You are the one who controls their environment.

What objectives are we talking about?

We just want to show the children how to be *real people.*

LANGUAGE AND EXPERIENCE

We can all be good.
We just have to be shown how to be better.

Through language and experience we learn how to become better; we become educated and learn about the world around us.

In the past, Indians were educated in the art of survival. The classroom was the physical world around them. What they were shown, they could use.

How to get food...
How to prepare food...
How to make clothing...a home...
How to talk to people...
How to live.

Indians had deep interpersonal relationships from which to draw and learn. Families and clan members showed one another how to be good. They gave each other love, security, fellowship and understanding. Through talk – language – Indians told each other of things to make life better. They told stories to help each other become *real people.*

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For example, around the fire under a black sky of stars, a grandmother in Warm Springs might have told some children the story of *Coyote and the Stars*. In the story, Coyote heard the stars were dancing girls, so he went up to the sky to join them in their dance. But Coyote grew tired and fell back to earth. When he hit the ground, his blood made the dirt red.

The grandmother might have told this story when the children wondered what the stars are or why the dirt is red. But she also told the children that Coyote tried to go where he didn't belong and wasn't wanted, which is why he fell back to earth. In this way, the children were taught that everyone and everything has its place, and they learned the importance of being with people who cared about them – family, clan members, friends – and the importance of those close, caring relationships.

In fantasy to look at reality, then in reality looking at fantasy, Indians taught their children through stories what they needed in their lives to become *real people*.

The real world – the physical world – was expressed through dances, songs and talk. Hand movements created the setting and action of the stories. Birds and animals were imitated in dances and songs. Always, there was active physical imitation and full participation by both young and old alike, playing the many roles of life.

Although some of this style of learning has now been lost, many of its basic principles are found in the language experience approach to reading and language development. Our rationale for a heavy emphasis on language experience activities is based upon assumptions about the importance of physical activity and experience in the development of understanding and meaning.

We assume that verbal learning of vocabulary, concepts, etc., is more generalizable and more efficiently retrievable when it is based on behavior in a wide variety of circumstances; when the responses are physical representations, substitutions, extensions, etc., of physical events. We assume language development and expansion will take place when it is based on life.

We must, therefore, tap the children's imaginations and let them express their thoughts physically as well as verbally. We must touch upon as many of their senses as we possibly can. We must give them the opportunity to experiment with words and ideas, for playing with words and ideas develops language flexibility and comprehension.

The language experience approach builds upon the interrelationship between and among reading and the related language arts of listening, speaking and writing. It is important that a student learning to read realizes the relationship between spoken and written language.

This realization will come as the children read and talk about their own experiences. For example, in one classroom where the students were making their own books using their own words, a little girl described a horse, saying, "He slobbers when he eats." The teacher wrote the word "slobbers" on the board. Then, this same child in discovery said, "Is that how you spell slobbers? I didn't know it, but it kind of looks like ladder."

Because the stories in the *The Indian Reading Series* were written to appeal to the interests and values held by many Indian children, language and experience coincide. The materials are written in the children's own language about their own world.

"Hey, Teacher, I've been where this picture is. That's the Garryowen Store." Those are the words of one child when she saw the picture in *My Name is Pop*. In other classrooms where the teacher and students have discussed the book *Indian Festival* (which is about the Shoshone-Bannock powwow at Fort Hall, Idaho), the children have said:

"We have the Browning Indian Days."
"We have the Oil Celebration."
"We have Pi-Ume-Sha Days."
"We have the Tinowit Days."
"We have the Crow Fair."

Yes, the children are just being where they are, not talking about some place they have never been. They know the sounds, sights, smells, tastes and feel of the celebrations they have been to.

What about the way I talk?
What about what I have seen and heard?
What about my experiences and my talk?
I didn't know someone could read what I say when it's written.
I didn't know I could read what I say when it's written

Language and experience is not just in parts, but in the whole, and requires full participation in language production while engaged in listening, speaking and writing activities.

Be in the children's language. Be in their experience. Listen to them speaking and for awhile write it down for them. Help them back into themselves. Help them depend on themselves.

There is much theoretical and research evidence that the language experience approach to reading really works.

It is difficult, however, to make people aware that they, too, have imaginations and that their language and experience are important and relative to the world around them. Often, people feel that in order to possess wisdom and knowledge, one shouldn't use simple language.

Yet, a wise old man, who knew how people are, once said:

You see me.
My talk is me.
Real things, I say.

"HERE'S HOW"
—PROGRAM IMPLEMENTATION

Pep Talk to Teachers
Classroom Environment
What About the Books and Activities?
Mock Clan System

Pep Talk to Teachers

On the following pages you will find an overall plan for implementation of *The Indian Reading Series.* You can do it this way if you wish, but the ideas are only suggestions that you may adapt to fit your class.

Depend on your ideas, for if you don't depend on yourself, no one will depend on you. Depend on your ideas and the ideas of the children.

Be comfortable in your environment and with your style. For we are just going in a direction, and that's language expansion – self expression of thought through listening, talking, reading, writing and looking in the environment.

We don't have many rules because we don't have full control of the thoughts of the children. We're just letting the children know that they can think.

Try and use the suggested methods. If one doesn't work, another one might!

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Classroom Environment

Not every classroom is the same; not every student's language development is at the same level. For learning is a shadow and everyone's shadow is different, depending on the sun and each person's position on the earth.

But shadows and learning can grow, and the activities are designed to meet the needs of your students, whether they are bilingual students using English as their second language or advanced reading students using English as their primary language.

For example, a student using English as his or her second language will think out a question in the primary language, then translate it back into English, thinking twice of what he or she is going to say. For this type of student, where even the seemingly simple task of speaking English is difficult, more practice naturally is needed in the basics of speaking English. *How can you read what you can't say?*

We must expand these children's oral language abilities to the point where speaking is easy, then push them into developing their creativity while expressing themselves in their own words. Don't concentrate on grammar; rather, encourage them to talk about what they feel. What you think from what you see is not necessarily what you see from what you hear. Hear what the children say and be sensitive to their world. See what you can see!

On the other hand, the advanced English-speaking student who no longer needs the basics of learning how to speak English, can advance into some of the activities which require creativity and free, independent thinking. Here's where you can show them *how* to think, not *what* to think.

Try to be free, open and honest, accepting all ideas for just awhile. Get out of yourself and laugh at yourself as you learn with the children. Try to feel comfortable making mistakes and taking chances along with them.

Of course, you don't want to let the children run loose and wild, with no direction; rather, help them become in charge of their thoughts. You know the direction of the answers, so go there with the children. Let the children be free in the activities, going in the direction you guide them.

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What About the Books and Activities?

Here's how you *might* do it!

The student books are in a suggested sequence, and each book has a suggested list of activities. We recommend that you follow the planned implementation, but if you feel that one of the books is out of sequence for your particular class, you can change the order of the books to meet the needs of your students.

You may also find that one of the suggested activities may not be appropriate because of the students in your class. So, find an activity that will correspond with the book and where your students are in their language development.

The planned sequence of use for the materials can be found in the inside back cover of each student book. In addition, the suggested sequence of student books and accompanying activities can be found in your Activity Cards packet.

The Activity Cards provide some background information pertinent to each story and, where appropriate, identify the positive values stressed. The cards are designed to be stapled or glued to the inside covers of the appropriate books, for easy reference.

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The activities, which are described in "THE TEACHING ACTIVITIES" section of this manual and are to be used with the student books, include the following:

DRAMATIZATION

1 –Warmup to Movement
2 –Acting Out
3 –Dance
4 –Role Playing
5 –Five Senses
6 –Pantomime

TALKING ABOUT: Main Ideas and Details

RETELLING THE STORY

1 –Dioramas
2 –Mobiles
3 –Scroll Story
4 –Making Filmstrips
5 –Flannel Board
6 –Murals
7 –Puppet Dialogue
8 –Picture and Caption
9 –"Here's My Line"
10 –Radio Announcer
11 –Mock TV Shows

WRITING DOWN

1 –Comics
2 –Comprehension: Inference and Validation
3 –Add On
4 –Imagine Yourself
5 –New Roles and Story Endings
6 –Writing Notes
7 –Making Songs
8 –Writing Talk
9 –Making Tests

IN OTHER WORDS (Making Books)

WORD STUDY

1 –What Do You Say?
2 –Oral Reading
3 –Building Vocabulary
4 –Words in My World
5 –Action Words

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When implementing *The Indian Reading Series* and accompanying activities, the class might be conducted using the mock clan system described in the following section. It should be instituted early in the school year and continue throughout the entire year. Again, it is just a suggested way of running your classroom; but it really works, because the clan system has been with one particular tribe since the beginning of that tribe.

Before you begin using the student books, you may want to go through some of the *Warmup to Movement* activities to help the children become acquainted with dramatization, pantomime, and the clan system operation. From then on, you and the children can go through the books in the suggested sequence, using the activities suggested for each book.

At first you may wish to try one or two of the activities with a particular book. Later, you may wish to go back to that same book, this time using another of the suggested activities, or one of your own choosing.

When using *The Indian Reading Series* you might wish to play the cassette tape, "Little Songs and Indian Dances." Side 1 of the tape has songs and chants that the children can sing and dance to, and it is a good starting point for the children to make up their own songs and poems. Side 2 of the tape has some Indian war dance songs which the children can dance or listen to. It may be played quietly in the background and is particularly valuable in setting the mood when using the materials.

33

Mock Clan System

As in the past, Indian tribes have strong kinship, social and political systems which are both formal and informal. Several tribes still have clan systems which flourish today. In fact, clan kinship and relationships are as important as blood ties. In addition to blood relatives, an individual has numerous clan relatives to whom he can turn in times of need or in times of joy.

Each individual is a member of two clans; a *child* member of one clan and a *parent* member of another. There is a complex structure of correct modes of behavior between the various clan members. For example, a *child* member of a clan may tease and joke with a fellow *child* member of that same clan, even if the relationship is between a 5-year old child and an 80-year old adult. But when dealing with a *parent* member of a clan, the relationship is more serious and respectful; there is little teasing and joking, regardless of age.

The clan system nurtures each individual; the importance of loving, caring, helping and sharing is stressed. Because this feeling of kinship and fellowship is so important in many tribal societies, and because a basic premise of this program is that children learn best in a warm, caring and familiar environment, a classroom structure based on a simplified clan system has been developed.

This mock clan system will enable you, the teacher, to become more aware of and able to utilize the forces and processes of the Indian community within the classroom setting. It may seem complicated at first, but is really a very simple method of organizing the class into groups committed to helping each other learn basic language arts skills. This is *not* a way of grouping students by ability. The clan groupings are designed to develop *unity, dependence, independence, helping, caring, sharing, trust* and *identity.* Rather than the children being solely dependent on you, the teacher, we are asking you to give them a chance to help and teach each other.

We are all longing to fit.
Don't you see?

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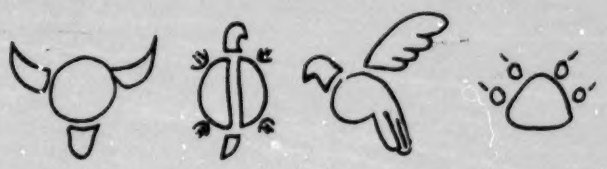
Divide the class at random into four groups. Explain that:

We are going to be the People Tribe of Indians. Within the People Tribe we will have four clans. A clan is a group of people that:

- *care about each other*
- *respect each other*
- *help each other*
- *like each other*

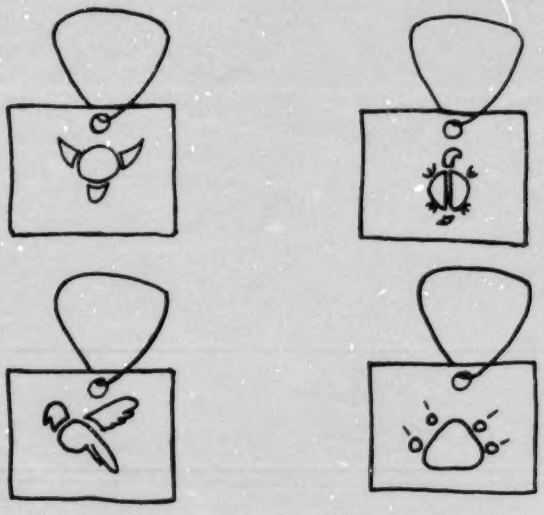
Each of you will have a picture to show you to which clan you belong.

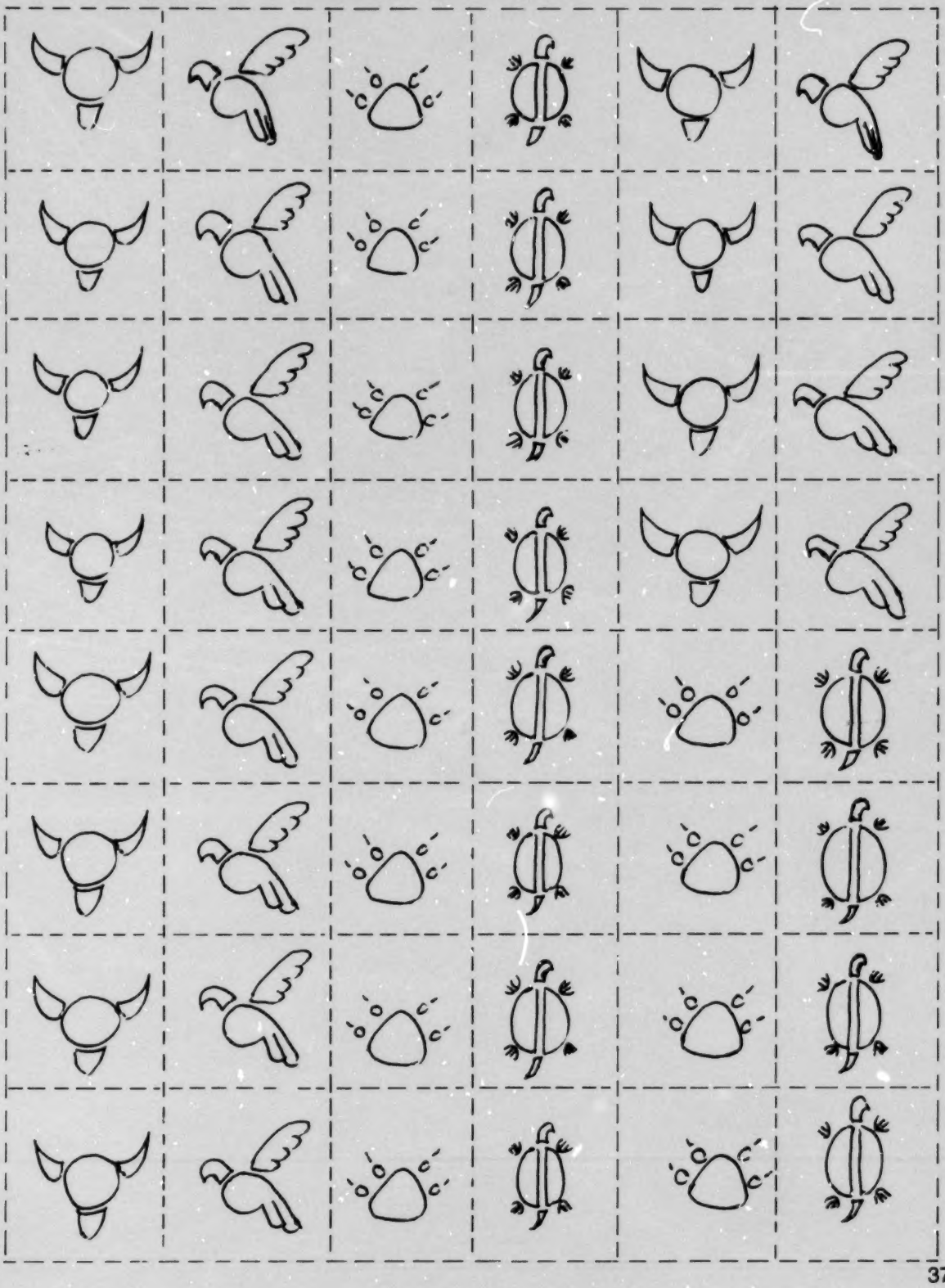
Pass out the clan pictures and have the children color them the appropriate color. The clans and colors are:



Buffalo (brown) *Turtle (green)* *Eagle (blue)* *Mountain Lion (yellow)*

The colored pictures can then be pasted onto cardboard and tied around the children's necks for identification. (By the time the paper wears out, the identification cards will no longer be needed.)





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Explain to the children that those with the same picture and color are *brothers* and *sisters* in the same clan, and that this is how *brothers* and *sisters* act with one another.

Respecting
- *not cutting in front of other people*
- *listening when others are talking*
- *not using other people's things without permission*

Believing
- *believing that everyone is trying to do the right thing*

Caring
- *having whatever happens to others, matter to you*
- *trying to feel what the other person feels*

Sharing
- *letting others use something you really like*
- *if someone loses a pencil and you have another, letting that person use it*

Helping
- *assisting others having difficulty getting things done*

Talking
- *saying good things to one another*

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You may be wondering where learning specific language arts skills fits into this system. The clan structure, however, is an ideal method for helping children enjoy learning such skills.

For example:

Turtle Clan

Turtles can stay under water for a long time.
Turtles can read for a long time.

Buffalo Clan

Buffalos eat a lot of grass.
Buffalos know a lot of words.

Eagle Clan

Eagles have good eyes.
Eagles know what they read.

Mountain Lion Clan

Mountain lions can run fast.
Mountain lions can read fast.

Because each clan has a characteristic with which the children can identify, they will try to live up to the good qualities of their clan. More good traits or language arts skills may be added as you feel they are needed.

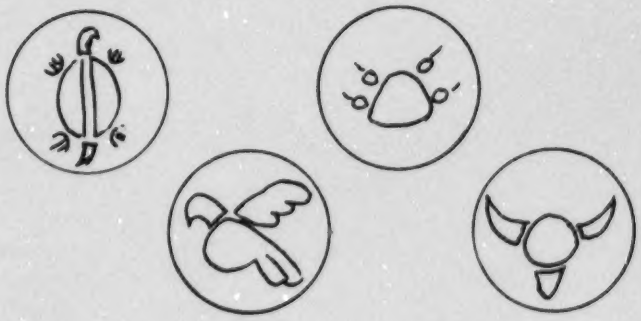
We are all longing to fit.
Don't you see?

After the children have been divided into clans, you can begin implementing the activities. Sometimes the clans will work separately on an activity; other times they can work together as a tribe.

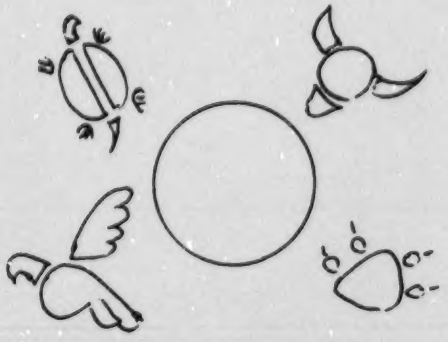
For example, when first learning an activity, the class may be grouped together as a tribe. The children can then go to their respective clans, practice the activity and then, perhaps, return to the tribe to show off what was accomplished.

As an optional addition, one person from each clan could be chosen the *Village Caller,* and would have the responsibility of speaking to the whole tribe. When in the clan group, all of the children may talk, but when all of the clans gather to form one tribe, only the *Village Callers* may speak. The *Village Callers* can be changed about every three weeks.

Class Grouped by Clan



Class Grouped by Tribe



Front Side

Same Card

Back Side

Optional Activity

After about three weeks, pass out the same pictures, but this time color all of them red. Make sure that each child gets a different picture than the first one he received. Paste the red picture on the backside of the child's original identification card.

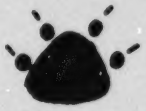
The red picture tells the student that he is a *child* member of that clan, and that the students with the same picture (not colored red) are his *parents (moms/dads).*

For example:

Yellow

Mountain Lion Clan Parent member

Red



Mountain Lion Clan Child member

The clan *parents* help the clan *children.* For example, if a *Mountain Lion child* (red picture) is having trouble learning new words, he might go to one of his *Mountain Lion parents* (yellow picture) for help. In return, the *child* might sharpen his *parent's* pencil for a week *(giving).*

To aid the children in developing *trust,* you might have a clan *child* choose his favorite *parent* and have him rub his temple or massage his neck. After about three minutes of this, they can switch. The *child,* then, will be *helping* his *parent.* This should be a quiet time for establishing comfort and trust.

This can happen, if you want it to.
We are all longing to fit.
Don't you see?

The children can also go to their clan *brothers* and *sisters* for help. In addition to the original clan *brothers* and *sisters*, the children with the same red pictures are also *brothers* and *sisters* (fellow *child* members). These *brothers* and *sisters* can tease each other, talk nonsense to each other and joke, but always without anger. Often, gentle teasing and joking are used to correct fellow clan members' behaviors.

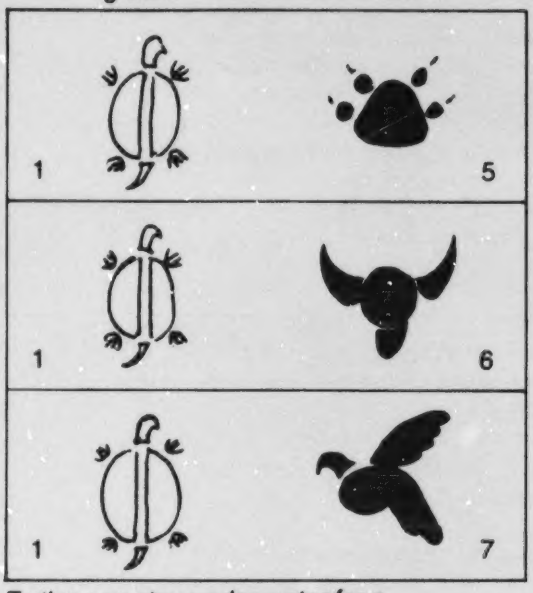
In the tribal group, you, the teacher, are to be regarded as a wise *Old Person,* or *Chief.* If you respect the structure of the clan, the children will learn to respect you.

We are all longing to fit.
Don't you see?

The following page shows the overall classroom clan system. (The shaded figures represent *child* membership of a clan.) As can be seen, every child is a *parent* member of one clan and a *child* member of another.

Turtle Clan

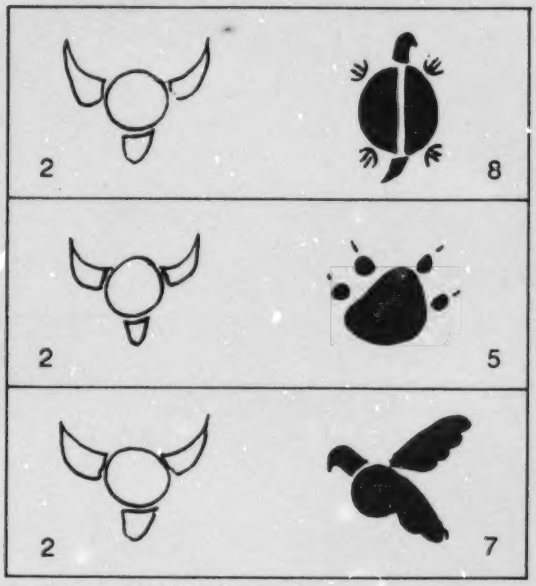
green red



Turtles can stay under water for a long time.
Turtles can read for a long time.

Buffalo Clan

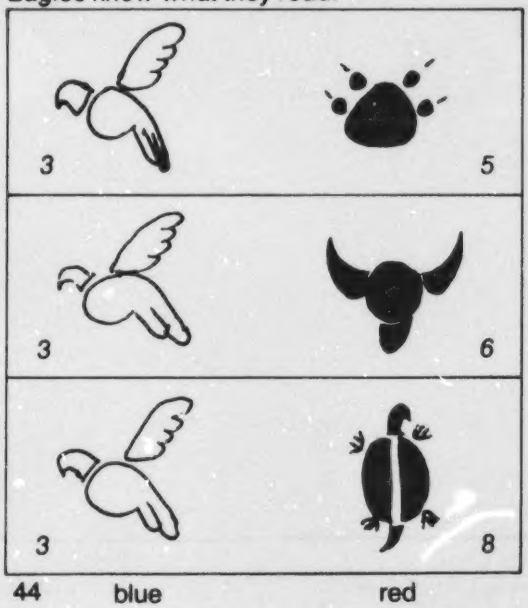
brown red



Buffalos eat a lot of grass.
Buffalos know a lot of words.

Teacher
Chief
Old Person

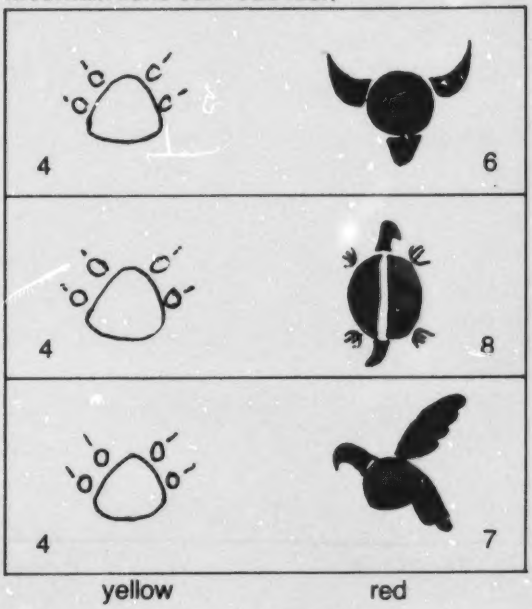
Eagles have great eyes.
Eagles know what they read.



blue red

Eagle Clan

Mountain lions can run fast.
Mountain lions can read fast.



yellow red

Mountain Lion Clan

Clan Songs

Here are some clan songs the children might like to sing when they form their clans.

I am of the People Tribe,
My clan is of the Turtle,
Turtles read for a long, long time,
Just like they stay under water.

I am of the People Tribe,
My clan is of the Buffalo,
Buffalos know a lot of words,
Just like they eat a lot of grass.

I am of the People Tribe,
My clan is of the Eagle,
Eagles know all of what they read,
Just like they see all from above.

I am of the People Tribe,
My clan is of the Mountain Lion,
Mountain Lions can sure read fast,
Mountain Lions can sure run fast.

The Teaching Activities

DRAMATIZATION

1 – Warmup to Movement
2 – Acting Out
3 – Dance
4 – Role Playing
5 – Five Senses
6 – Pantomime

TALKING ABOUT: Main Ideas and Details

RETELLING THE STORY

1 – Dioramas
2 – Mobiles
3 – Scroll Story
4 – Making Filmstrips
5 – Flannel Board
6 – Murals
7 – Puppet Dialogue
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1 – Comics
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IN OTHER WORDS (Making Books)

WORD STUDY

1 – What Do You Say?
2 – Oral Reading
3 – Building Vocabulary
4 – Words in My World
5 – Action Words

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DRAMATIZATION

1 – Warmup to Movement
2 – Acting Out
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6 – Pantomime

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Warmup to Movement

These "icebreaker" activities can be used at random to warm up the students.

The Sack

This sack has a lot of things in it.
You can pull anything out!

Put a pair of glasses in the sack. Reach in, put on the glasses and say:

I see a kite fly high.

A hawk flies by.

The wind quits and the kite is caught in the cottonwood tree.

Put the glasses back in the sack, pass it around and let the students wear the glasses and tell what they see.

Next, fill the sack with chalk, a paper clip, a tea bag, etc., and pass it around. (Use your imagination!)

You can't see what is in the bag.

Reach in and feel what is inside.

Try to guess what it is.

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Movement...feeling space... different movements in a minute...touching floor with different parts of the body...

Head Off

Take off the top of your head and pour in some water. Feel the water go all over and begin to freeze in the cold.

Your toes, ankles, knees, legs, back, arms and elbows, wrist and fingers are solid ice. You can't move very well, maybe something like a robot.

Now, back in the sun, you take off your shoes, and the water from the melted ice pours out of your toes.

You can move again! You start playing in the water – swimming like a dog, moving like a frog under water or whatever else you do in the water.

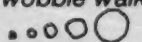
Feathers

Have one child be a feather and another child be a vacuum cleaner, broom, wind or whatever else you or the children can think of.

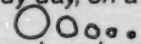
How would wet feathers be?

Next, the children can be baby chicks hatching out of their shells.

First, you're curled up, then you slowly move your head and peck at the shell. You move your wings, wriggle around and roll all over the floor. Then you finally sit down, look around, go to a weak stand and wobble walk.



Be a tree – on a windy day, on a rainy day...



Be a spider – spin a web and get caught in it...

Be jello...

Be a flower seed – in the ground, root, sprout, grow, bloom...

Magic Carpet

This is like "Musical Chairs," except the children walk on sheets of newspaper. A sheet of colored paper is the magic carpet. When a person lands there, the others ask him or her a question, or tell one good thing they know about the person on the magic carpet.

Q. *Why is Pink Panther pink?*

A. *Because he drinks pink lemonade.*

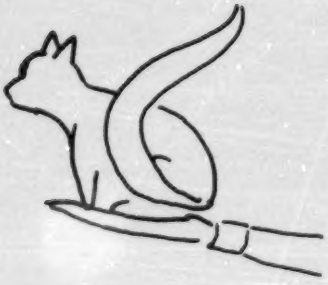
OR

Tammy is good because she gives us candy.

Giggle Belly

Have the children lay their heads on each others stomachs (like a chain). One laughs, then the next...

It Could Be Anything



Here's a cat.

Pick it up and rub it, pet it and pass it around.

Come on, use your imagination.
It could be anything.

Here, mold nothing into anything and pass it on.

"I made a fire engine..."
"I made a doll..."

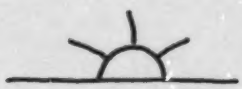
Freeze

Have the children move in a large area (e.g., gym) without touching or bumping into each other. Ask them to freeze at the sound of a tambourine, a whistle, a yell, a hoot, a bell or whatever else you want for a signal.

Each time the children freeze, cut down the area by half and change the movement. The children can move again when they hear the sound of the tambourine. The next time they hear the sound, they'll freeze again.

Keep cutting the area by half and vary the movement – skip, glide, gallop, slow run, backwards walk – until the sound of the tambourine.

Don't let the children run into each other. As the area is decreased, the speed must be decreased until the children can cope with the smaller space.



Mirror Game

Two people face each other. One is the mirror and mimics the other person's actions.

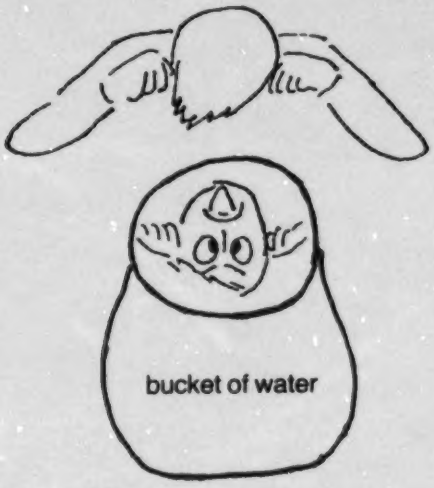
Many Faces

Ask the children, "*How would your face look if...*"

A bear is coming behind you!

You have a birthday present!

In the beginning, use a bucket of water and let the children watch their reflections on the water.



I am me, and you are the reflection,
Do what I do, my body and all.

Acting Words

How does it look to...

brush hair or teeth?

jump rope?

be cold or hot, mad or happy, shy or nice?

Acting Phrases

How does it look to...

waddle like a penguin?

jump like a frog?

hop like a rabbit?

Acting Sentences

How does it look?

A frog dives in the water.

A bear fishes in a stream.

A horse prances in a parade.

Dance

Put on the cassette tape, *Little Songs and Indian Dances,* and let the children play with the following movements.

Before the children dance, you might talk about the animal they are going to be; how the animal looks, where it lives, how it moves and what it eats.

Move like a prairie chicken.
Hold in your wings, let them out, then let them in again.
Turn left or right by following your elbow down and then wiggling your way up.

The different animals might interact and then dance when you put on the music.

They could each dance as the animal they are and then tell a story they have made up, through their dance.

How would a turtle dance?
With elbows out as if it were moving in water?

Dance like a bluejay.
Can you think of more?

Dance as if your feet are on the drum.

Move like a bird flying,
circling, soaring, diving
for prey, eating prey.
Or a bear moving slowly, sitting
up, sniffing air, smelling
honey – oops! – in a swarm of bees.

Move like an eagle.
First you are sitting on the ground
and then you are flying, your wings
moving slowly and heavily.
You spread your wings and look like
a kite as you circle a rabbit.
You dive for the rabbit and take it home.

Role Playing

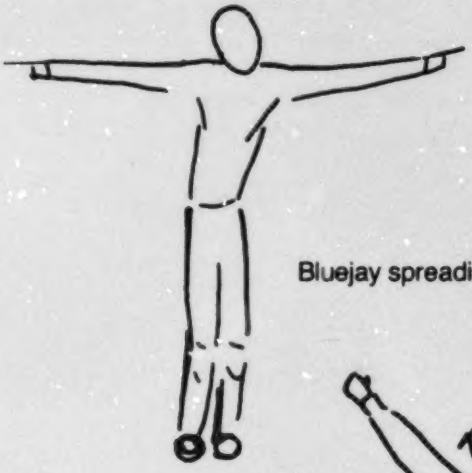
Role playing involves the children empathizing with and acting out the characters of a book.

First, read the story aloud and discuss it. Then discuss the characters as individuals – i.e., their likes, dislikes, opinions, actions, needs, physical make-up or behavior.

Have the children become the characters and act out how they think the characters feel. Then, as one child reads the story, have another group of children act out the physical part of the story.

A painted background can be placed behind the performing children, which might help them feel the part and get into character.

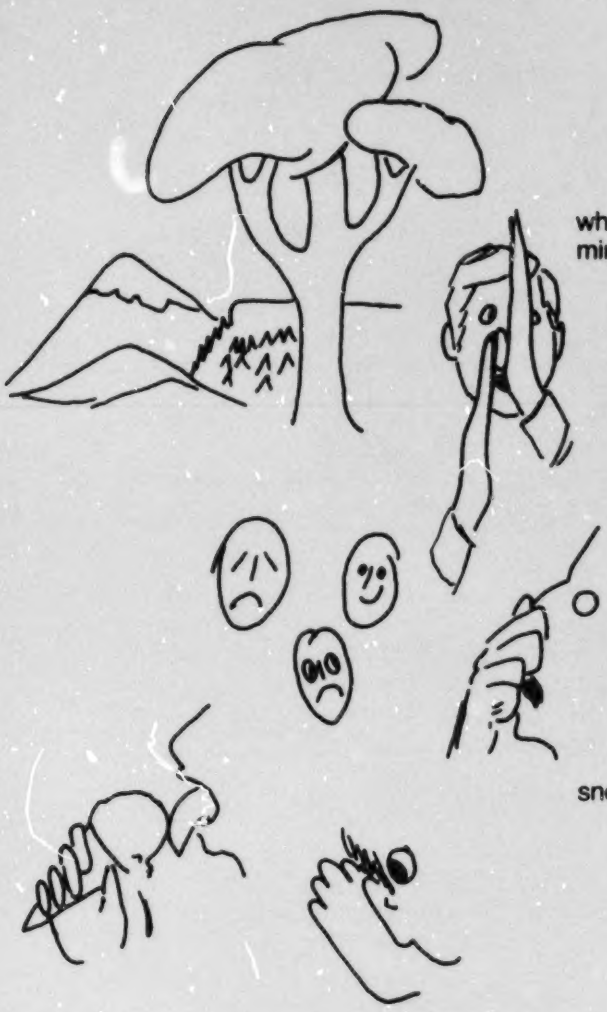
hopping and acting like a jackrabbit



Bluejay spreading his wings like Skatefish spread himself

Raven pulling the string and aiming his arrow

You might combine this activity with *New Roles and Story Endings* (which is particularly effective after the children have acted out the story in its original form).



Five Senses

Stop and think.

What do you think you think?

Read the story aloud and then stop anywhere you want. Let the children get into their minds, using their five senses.

Does it make sense?

Give them back their senses.

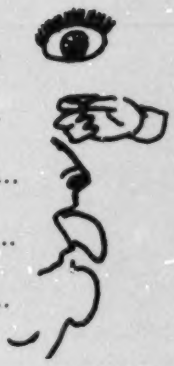
Stop and think of what you <u>see</u>...

Stop and think of what you <u>feel</u>...

Stop and think of what you <u>smell</u>...

Stop and think of what you <u>taste</u>...

Stop and think of what you <u>hear</u>...



In the story *My Name Is Pop,* Pop is under the snow in winter.

Have the children pretend to be Pop talking.

I'm <u>blind</u> in the white snow.

I <u>feel</u> so cold and numb.

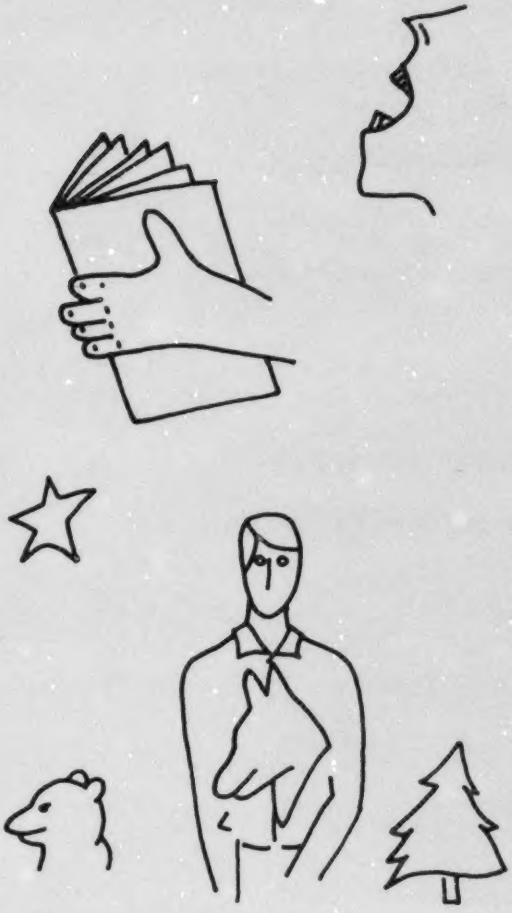
I <u>smell</u> clean air through the snow.

I <u>taste</u> fresh snow.

I <u>hear</u> a snowplow going by.

Pantomime

Pantomime involves physical action through acting out the events in a story. The children should go through the motions as if in a silent movie.



Read the story aloud; then reread, leaving out parts for the class to complete orally (spontaneously, if they wish).

Study the different movements related to a story. After the movements of each character have been explored, let the children try doing the movement of the character. The children then can try pantomiming a different character's movement.

For example, the children might try out the following movements with the book *Coyote and the Stars.*

> *Coyote rubbing his chin, then rubbing his hands...walking back and forth and around, holding his hands behind his back...running around, asking how he can get to the stars...then maybe dancing with the pretty girl stars...*

The more movement, the more room the children need.

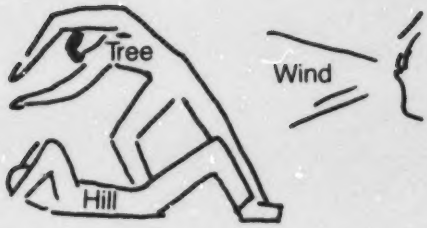
Sometimes, it helps children to make pictures of the character they are going to pantomime, beforehand, which can then be pinned to their chests.

The children might take turns talking about, guessing and acting out parts of the story.

Hints → Discussion → Trying out movements

Discuss the movement and have three or four voluntary coyotes practice the movement.

What do you feel like, Coyote?



Also, it's good to let the children pantomime being hills...a tree swaying in the wind...wind howling and whistling...waves moving in a river...

You might establish a signal of control, perhaps the sound of a tambourine, in order to regain the children's attention when it is time to go on.

The children should freeze in whatever action they are, listen and get ready to go on to a different character or part.

It might be a good idea to have a quiet moment before and after the pantomime.

Before – *Think about how you will act and what you will feel.*

After – *Think about what you and the others did and how you liked it.*

TALKING ABOUT: Main Ideas and Details

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TALKING ABOUT: Main Ideas and Details

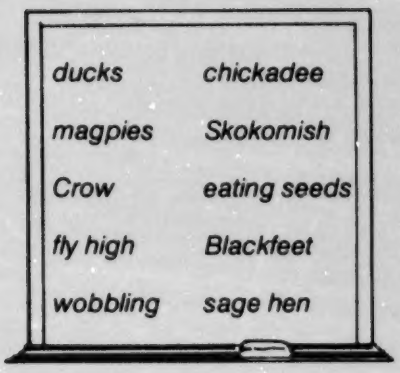
This activity is the practice of *listening...talking...expressing a point of view...summing up what happened in the story.*

It involves children saying what they have listened to or read, in one or two words, or a phrase, or in more detail.

Who?
Did what?
When?
Where?
How?
Why?

Read and reread the story, and then take the books away. Ask:

What is the story about?
Who was in the story?
Describe them.
What happened?
What does it tell us?



Prompt if the answer is not inclusive enough. *(What else happened?)* There are many possibilities. For example: *Birds and People* is about the differences among birds; how they are alike, yet different in looks, sound and habitats. The book talks about differences among tribes and compares people and Indian tribes with birds – how they are different, yet alike. All of the children's ideas may be put on the chalkboard or on chart paper.

Afterwards, the story may be retold from beginning to end.

John said: *The story is about birds.*

Cary said: *Some birds swim and some birds don't swim.*

Jason said: *Some birds eat seeds and some birds eat meat.*

Lodi said: *This story is also about Indian tribes.*

And so on...

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RETELLING THE STORY

1 – Dioramas
2 – Mobiles
3 – Scroll Story
4 – Making Filmstrips
5 – Flannel Board
6 – Murals
7 – Puppet Dialogue
8 – Picture and Caption
9 – "Here's My Line"
10 – Radio Announcer
11 – Mock TV Shows

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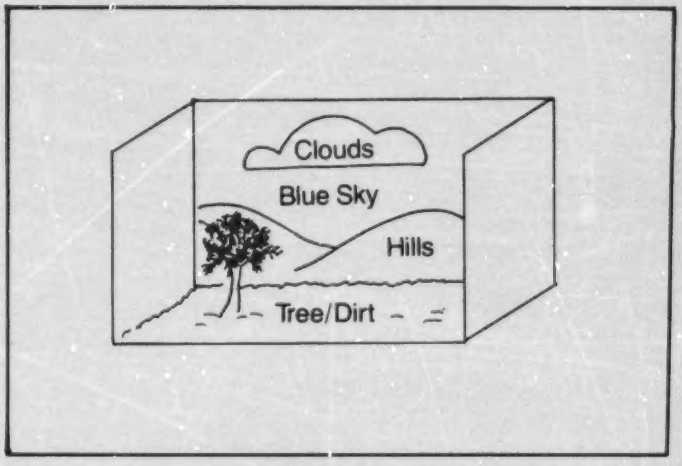
Dioramas

Dioramas are scenic representations in which figures blend into a realistic background and which can be made to represent scenes from the stories. Children can make them out of cardboard boxes and fill them with clay figures, paper figures, weeds, cotton or whatever else is handy.

For example, using the book *Birds and People*, a dry weed might be pulled for a tree. Small pictures of an owl, eagle or hawk can be made on paper and colored.



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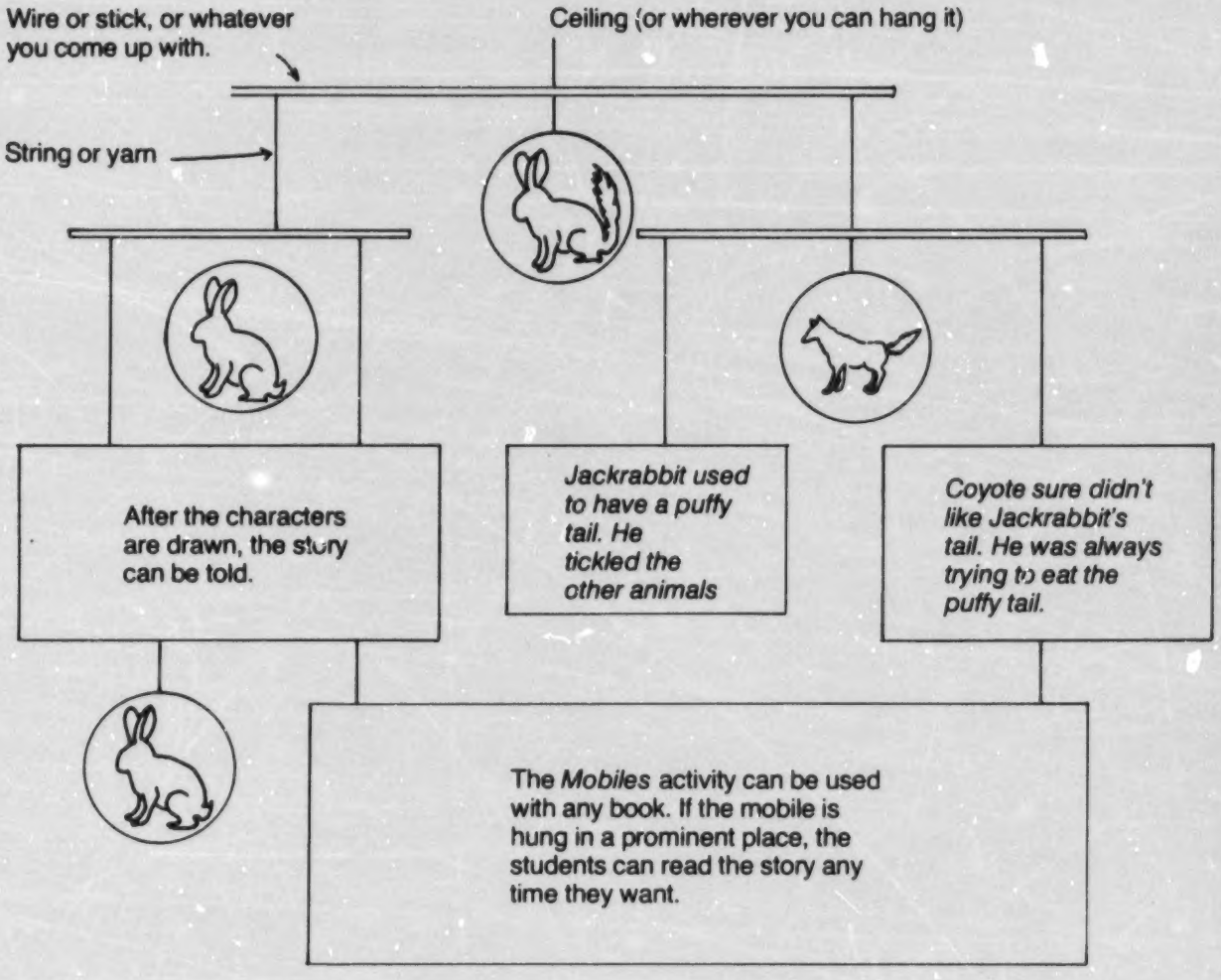
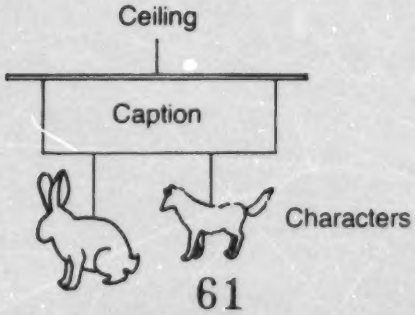
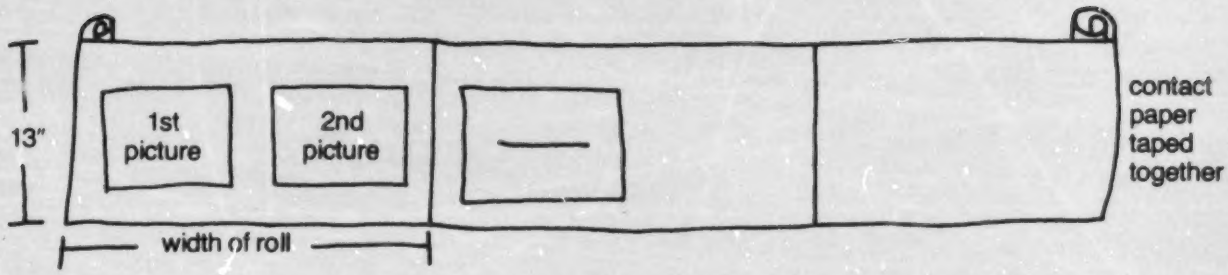
Mobiles

A mobile is a construction with parts that can be set in motion by air currents.

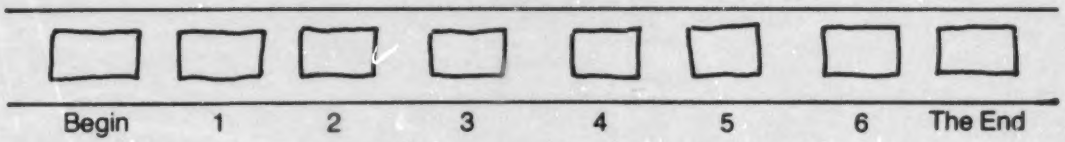

Wire or stick, or whatever you come up with.
Ceiling (or wherever you can hang it)
String or yarn
After the characters are drawn, the story can be told.
Jackrabbit used to have a puffy tail. He tickled the other animals
Coyote sure didn't like Jackrabbit's tail. He was always trying to eat the puffy tail.
The *Mobiles* activity can be used with any book. If the mobile is hung in a prominent place, the students can read the story any time they want.

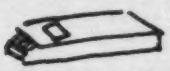
You might also paste a large sheet of paper on a stick and then hang the characters from each caption.



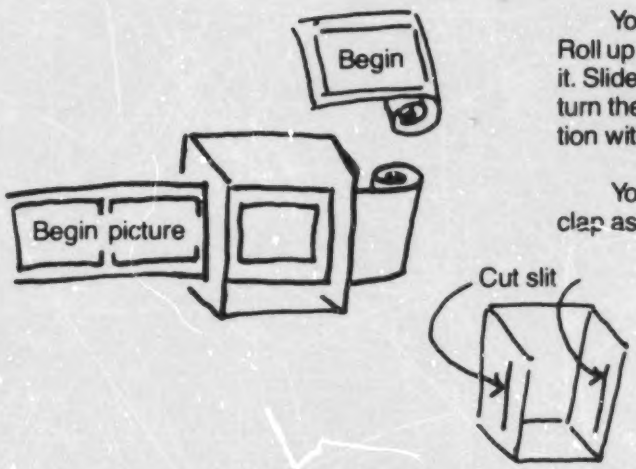


The children can make a scroll which tells the story from beginning to end. Have each child make a picture of the part of the story he or she is going to talk about. All the pictures can then be pasted in order on a contact paper strip.




tape recorder

Each child can tell his or her part of the story when the class comes to his or her picture in the sequence. The children also can be recorded so the audio and visual effects are together.



You might fit the scroll in a box for a TV effect. Roll up the contact paper with the pictures pasted on it. Slide the roll of contact paper through the box and turn the tape recorder on, just like a slide presentation with sound.

You might use the sound of a tambourine or a clap as a signal to change pictures.

Making Filmstrips

Bleach out some filmstrips with Clorox, and have the children make their own filmstrips.

The children can use felt tips and pencils to write and draw on the film.

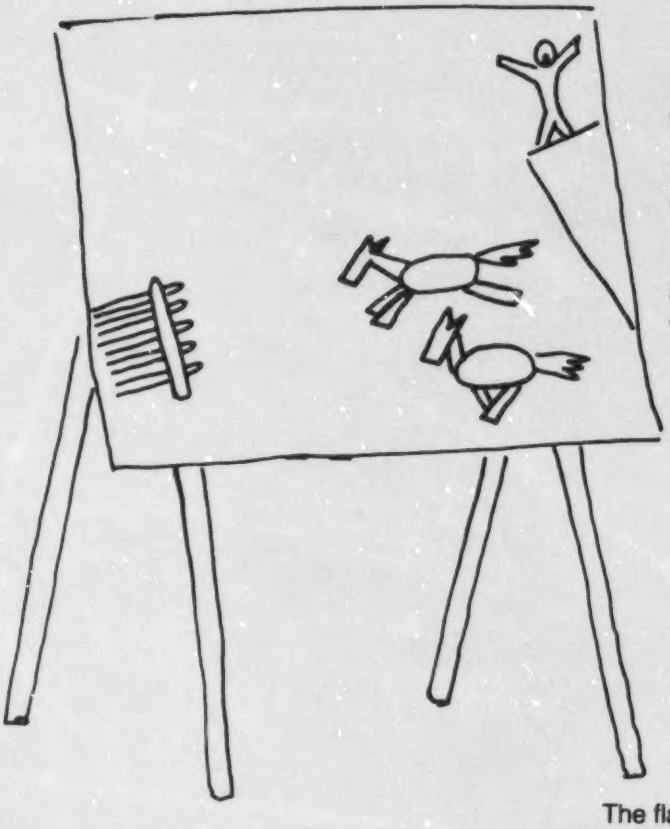
Start from the beginning and go to the end, with picture and words.

A picture with a written caption

Flannel Board

The *Flannel Board* activity is a good small-group project.

Characters can be cut out and then the children can retell the story.



This story tells how wild horses were captured.

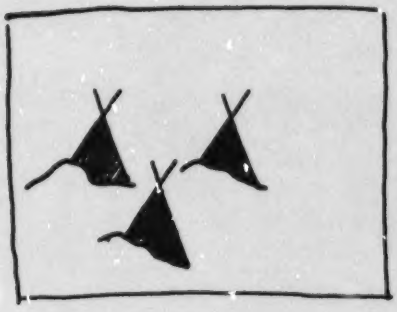
The people build corrals with wings.

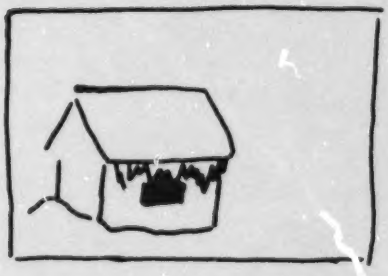
Then the people yell and spook the horses into the corral of cedar.

The flannel board story might also be an impromptu talking daydream story about whatever subject the children want, using some of the characters they have already made. Let the children get into their imaginations and go for a ride!

Murals

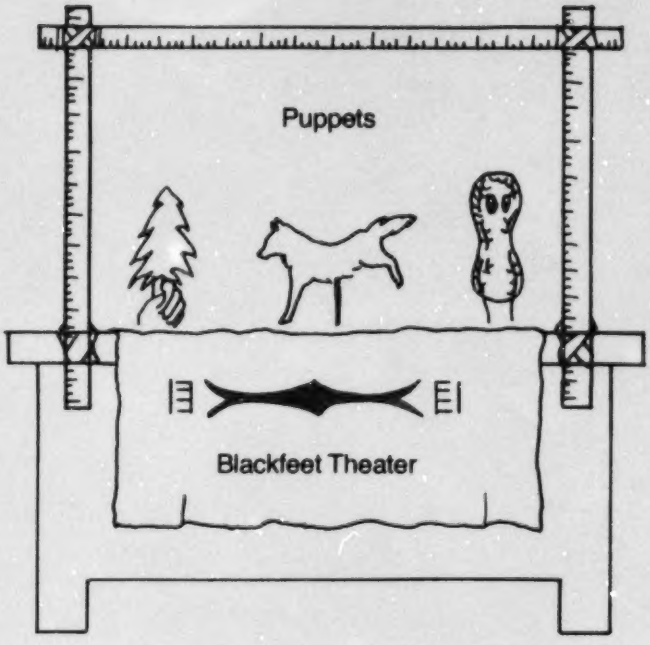
The children can make murals which tell a story. The children who have heard the story will know the meaning, and the ones who haven't heard can guess what has happened in the story.





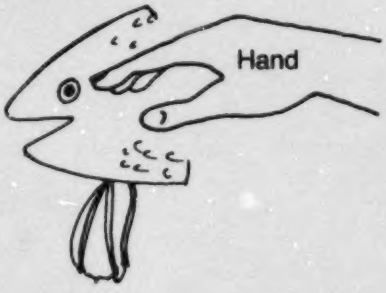
Puppet Dialogue

Puppet Dialogue allows children free-flowing verbal interaction. The puppets do the acting, and the students do the talking as they hide behind the teacher's desk. The stage may be made any way you want it.

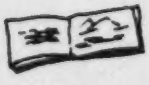


Yardsticks taped together to form a stage.

Hand paper puppet

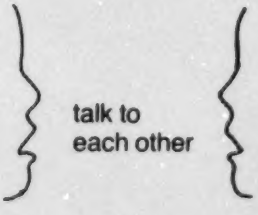


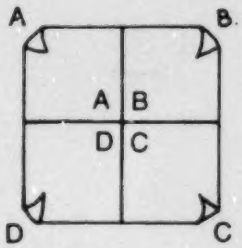
At first, the talk may be impromptu. Later, a script can be made through the *In Other Words* or *New Roles and Story Endings* activities.

Read story,  draw characters,

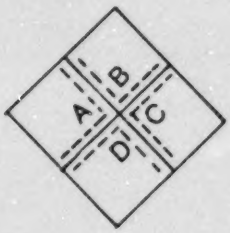
make a script, rehearse, and perform.

Characters

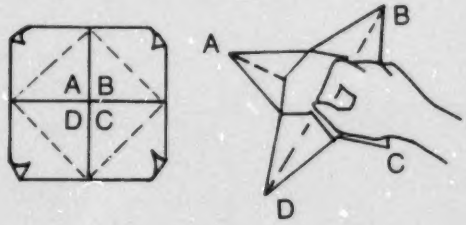




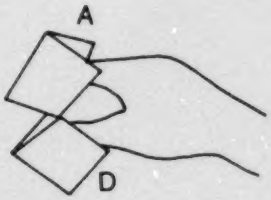
Fold corners toward center line



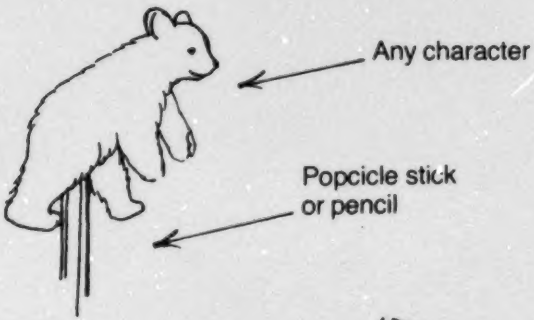
Turn paper over

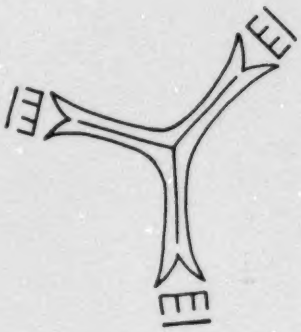


Fold corners toward center lines again



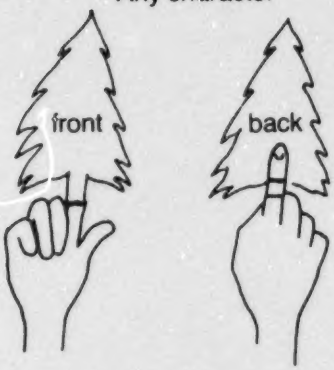
The paper hand puppet can be any character the child wants it to be.





A peanut can be anybody, any character.

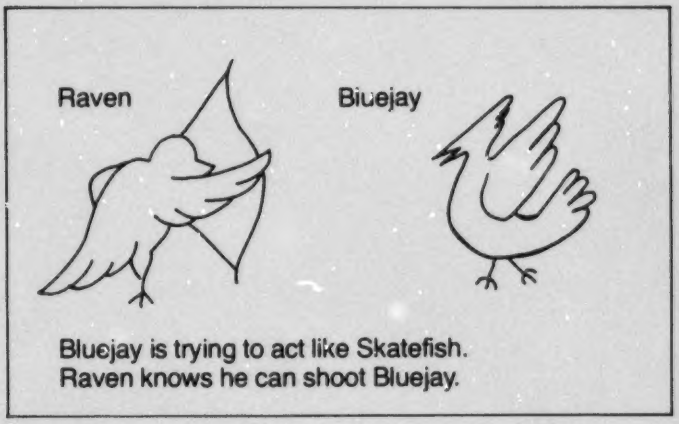
Knock out one end of the shell and stick a pencil into it. Eyes, nose and mouth can be paper or tape.



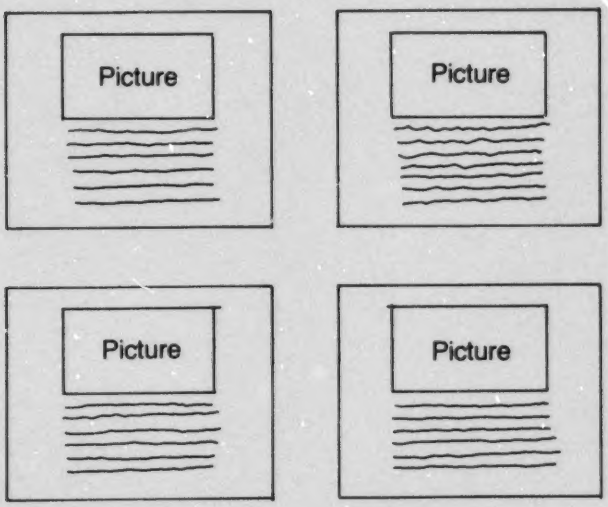
Picture and Caption

The *Picture and Caption* activity is simply retelling the story.

Have the children draw a picture of a part of the story. Then have them tell that part of the story.



As the children describe the picture, write it down. The pictures can then be displayed in the classroom.



Record the children, and then play the tapes so the children can listen to themselves.

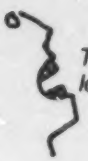
You might also have different groups of children choose a part of the story and retell it. You can then mix up the *pictures, words* and *sound,* and let the children put them in the proper sequence.

"Here's My Line"

Read and discuss the story. Orally retell the story as a group, perhaps taping the retelling to see what is left out.

Have the children form small groups in a circle or line. Together the students will retell the story in sequence. One student will start the story, and the student sitting next to him or her will add on to the previous statement until the story is retold.

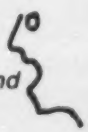
This method might also be used to develop a new ending for the story.



This story tells how Cottontail lost his fingers.

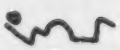
One day, lightning struck and wiped out his fingers and that's why Cottontail has paws now.

Cottontail played stick game.



Cottontail never listened to his grandma's words and kept on cheating.

Cottontail cheats and he never thinks anything about it.



Cottontail's grandma told him not to cheat because something bad might happen to him.

Radio Station KIDD

The *Radio Announcer* activity is a book report given on the tape recorder. The children tell about what they read and how they feel about it.

The radio station can be made out of a large cardboard box with a sign *Radio Station KIDD* on it. A student can then stand behind the box and say:

Hello, out there.

This is Little Wind on Radio Station KIDD.

Today's date is _____.

I have read a book called _____.

The book is about _____.

This is what happened...

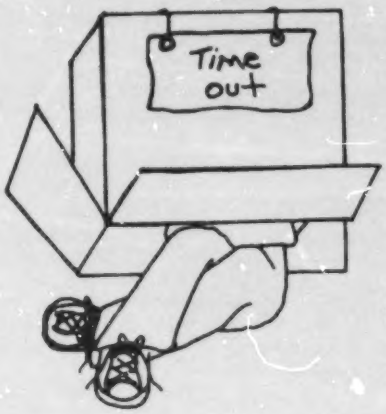
This is how I feel about it...

That is how it is.

See you later!

The children might also stand completely behind the box so they can't see anybody, since on radio they wouldn't be seen anyway. The book report can be recorded, written and then posted so the children can look at it. The children might also relate their own stories in their reports.

If the children are too shy, you might try out the activity first.



Time Out

The children can change the sign on the box to *Time Out* and then use the box to think things over when they're angry, upset, or when they want to be alone. This should enable the children to better cope with their feelings.

Perhaps a child will tell you that his father is dying and that is why he has not been performing in top form.

Your talking, holding, loving and caring might blow away the clouds of confusion.

Character Interview

At the end of a story the children have read or listened to, write on the chalkboard who the characters are and what happened in the story.

The children can decide on what character they want to be and then think of what that character did in the story.

The Radio Announcer and group can prepare questions to ask while the characters are getting into the story.

This is a good opportunity for lots of interaction between the students.

This is KIDD TV newsman Ron Holt interviewing the Rainbug in the story Insects Off to War.

Rainbug, what could you have done to keep from being bored?

Well, we could have made valentines.

(student pretending to be Rainbug)

Mock TV Shows

The children have seen the following shows on TV and are familiar with how they work, so you just have to make sure the questions for the games come from the stories.

Before each game, a preparation period where the students can write the questions and get ready for the game might be helpful.

Talk Show

Let the children have their own TV talk show where one person interviews the others about one of the books.

It would help if the children could view an actual interview of an author on television.

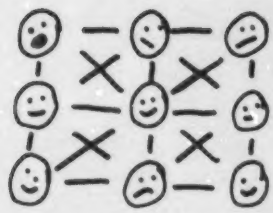
Title _____

Author _____

What happened?

How do you feel?

Has anything like this ever happened to you?



Hollywood Squares

This game is played just like the "Hollywood Squares" television show, except the questions to be asked are about the stories. As you know, the game is played like "Tic-Tac-Toe."

You will need nine volunteers to be the group of celebrities, and two contestants (O and X). Ask questions about one of the stories. (For example: *Where is the Indian Festival?)* The contestant will choose a celebrity and then agree or disagree with his or her answer. The first one with tic-tac-toe wins.

The contestants can be two groups as well as two individuals.

Game of Choice

You will need a group of children to be the panel, and two contestants.

First you will ask a question about one of the stories. One of the contestants will pick two members of the panel to answer.

One panel member will tell the correct answer, but the other panel member will lie. The contestant must choose the panel member who gave the correct answer.

The first contestant with five points wins the game.

WRITING DOWN

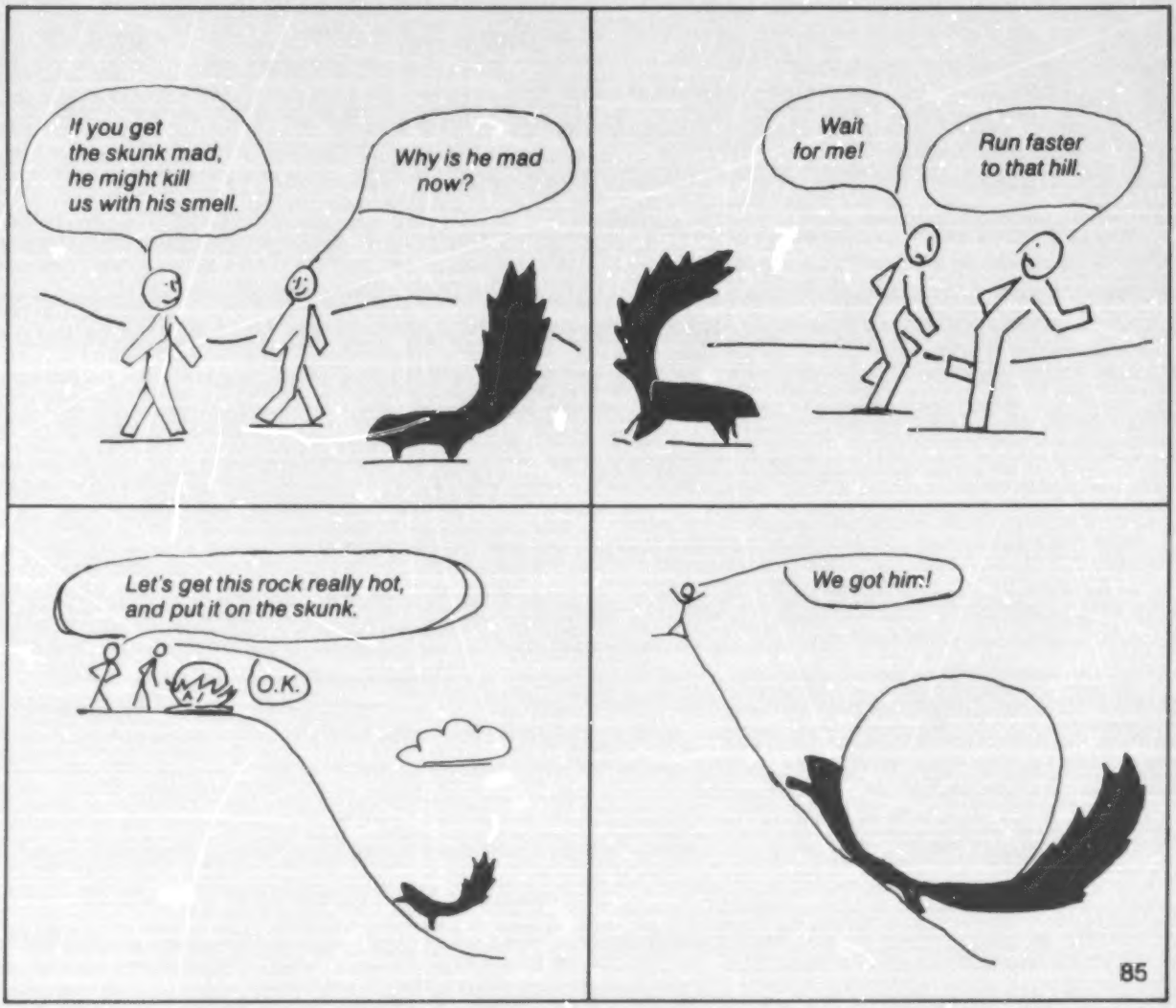
1 – Comics
2 – Comprehension: Inference and Validation
3 – Add On
4 – Imagine Yourself
5 – New Roles and Story Endings
6 – Writing Notes
7 – Making Songs
8 – Writing Talk
9 – Making Tests

Comics

In the *Comics* activity the children will make their own funny books.

Have them put words into the characters' mouths and retell the story. This can be done with any book.

The pages can then be stapled together, and the children have their comic book!


If you get the skunk mad, he might kill us with his smell.
Why is he mad now?
Wait for me!
Run faster to that hill.
Let's get this rock really hot, and put it on the skunk.
O.K.
We got him!
85

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Comprehension: Inference and Validation

The *Comprehension: Inference and Validation* activity involves reading between the lines in a story for what isn't said, but which might be true.

From what was said in the story, what I say might be true?

Read and reread the story. Write on the board or on newsprint things that aren't said in the story. For example, you might ask:

What type of music did the bear dance to?

The children then might say:

Danced to fast music
Danced to slow music
Danced to no music

You also might say:

How do we know what really happened?
Come on, you can act like a smart aleck.

The children then might reply:

Ask the person who wrote the story.

All of this may be written at first, but later may be used in open verbal discussion.

Who? What? Where? When? How? Why?

Add On

This activity is something like a soap opera that goes on and on, or like "add-ons" in the water that never stop.

Far Out rolled in the dirt, ground the dirt into his back, got up and shook it off. He and Bean Belly scratched each other's neck a little.

The rodeo is over, and they load up to go to Poplar, Montana, for another rodeo.

Wonder what they do in the winter?

Let the children start at the end of the story and add on whenever they feel like it, going wherever they want to go in their environment.

This is a good activity to use after *New Roles and Story Endings.*

"Stan the Straw"

"Dusty the Chalk"

"Ted the Tape"

"Ralph the Ruler"

"Paula the Paper"

Imagine Yourself

Hold a piece of chalk in the air and say:

Where have you been?
Do you have anything to tell?
How is the story going to begin?

Write the children's responses on the board and later write them on paper, to keep

Student:
I am born from a box.

Teacher:
What do you do, or how do you look?

Student:
I look like a stick. I am tall and long. I am white.

Teacher:
What else?

Student:
When you touch me, your fingers turn white.

I am lonesome when the teachers and the kids leave at night.

I wonder why the teacher gets mad when children write with me.

The teacher presses me too hard.

The kids make me screech and I hate it.

Let the students use their minds. They make up stories all the time, so let them dream and have a good time.

This activity can be used with a pencil, chalk, eraser, plants, animals, stars, straws, scissors, telephone, tire, flashlight, fire, wood, or whatever else you want. Use your imagination!

New Roles and Story Endings

For the best results, use one of the books the students have never seen, so that they have never seen the pictures or heard the story.

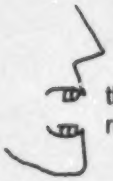
1st Method

Read and reread the story. Tell the children to retell the story incorrectly. For example:

Such and such acted this way instead of that way.

This isn't going to be the end, so make up a new ending.

2nd Method



Read part of the story, close the book and let the children create whatever they want. Let them make up the roles and endings. For example:

Read the first page of the story.

What do you think happened from here on?

OR

Read a page anywhere in the middle of the story.

What do you think happened before and after this page?

OR

Read the last page.

What do you think happened before this ending happened?

Chipmunk fell from the tree.

He dusted his tail and started chasing the witch.

You might ask, "Which witch?"

The children can go on from there.

After the children are finished, they can then look at the original version of the story.

Nothing is right and nothing is wrong.
The teacher isn't the boss now.
The boss is the little mind that doesn't like the story the way it is.
Will the ending be the beginning?

Writing Notes

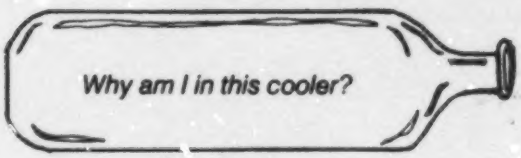
Children write notes to each other all the time. The *Writing Notes* activity incorporates this pastime into the classroom learning situation.

Have the children read or listen to a story. Make some paper figures in the shapes of some of the characters in the story and say:

Imagine you are one of the characters and you want to talk to another character.

Neither of you can hear, but you both can read and write.

Let him know how you feel.

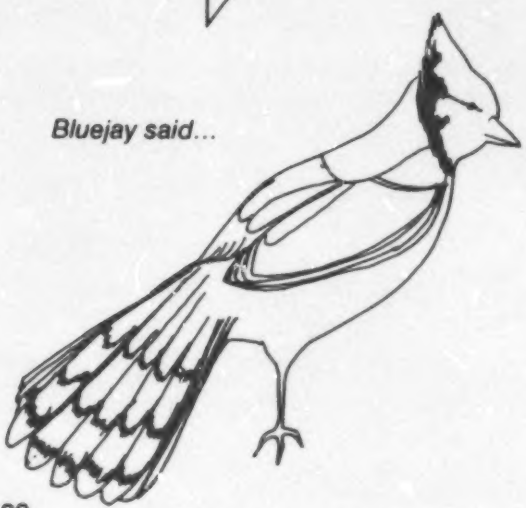


Pop Bottle

People like you when you are cold, so I keep you that way.

Coyote said...

Bluejay said...



The children can then use their imaginations and have the characters talk to each other.

Nothing is right and nothing is wrong.

Making Songs

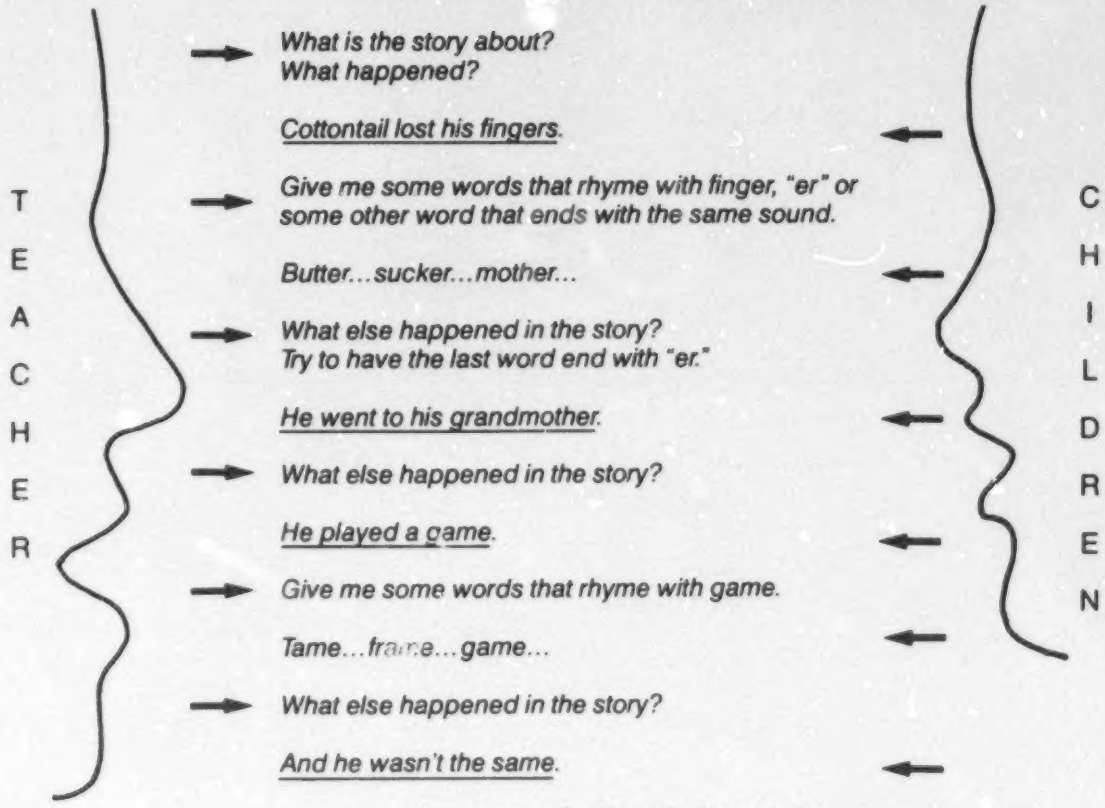
Making Songs is simply the fun of finding words that rhyme or sound alike. It is the fun of capturing the children's words and writing them down in their own natural, often lyrical way.

Set the mood by playing Side 1 of the cassette tape "Little Songs and Indian Dances".

After the children have read or listened to a story, write the story as a poem in the children's own words. (You don't have to tell them it is going to be a poem.)

What is the story about?
What happened?

Here's an example of how it might be done, using the story *How Cottontail Lost His Fingers.*


TEACHER
CHILDREN
What is the story about?
What happened?
Cottontail lost his fingers.
Give me some words that rhyme with finger, "er" or some other word that ends with the same sound.
Butter...sucker...mother...
What else happened in the story?
Try to have the last word end with "er."
He went to his grandmother.
What else happened in the story?
He played a game.
Give me some words that rhyme with game.
Tame...frame...game...
What else happened in the story?
And he wasn't the same.

And here is the poem!

Cottontail lost his finger,
He went to his grandmother,
He played a game,
And he wasn't the same.

The rhyme scheme can be any way you or the children want it.

1, 2, rhyme; 3, 4, rhyme by the line

1, 4, rhyme; 2, 3, rhyme by the line

1, 3, rhyme; 2, 4, rhyme by the line

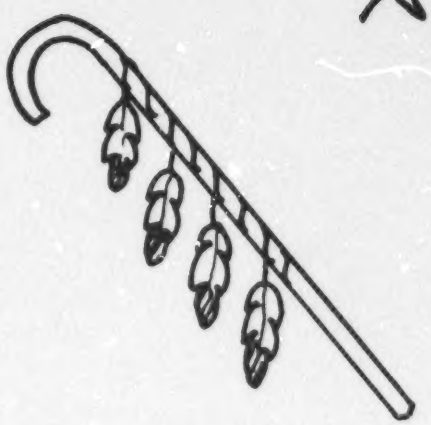
...or any other combination of rhyming lines...

When the poem is completed, sing the words – the tune is there in the air.

Have the children pretend to be crows by making "*Kaw, Kaw,*" sounds. Then have the children use that part of their voice to sing the tune. It is almost like humming a tune.

Have the children chant:

Bird voice singing tune,
About like humming a tune.



After you find the tune and can sing the words, you might hum the tune all the way through. Then you can sing the words, using the bird's voice (sounds like a chant) to go through the tune.

And then:

Cottontail lost his finger,
He went to his grandmother,
He played a game,
And he wasn't the same.

The children can sing anything!!

WRITING TALK

The *Writing Talk* activity involves students writing down their own talk.

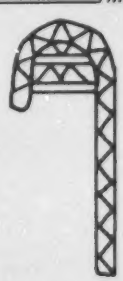
First, the student will choose an illustrated page or part of the story. The student will then describe what is happening in the picture as you record it on tape. Next, the student will try to write down his or her own talk.

As the student records, the whole class will try to write down the student's talk. The children should realize they are simply writing down talk.

On the second reading of the tape, words could be left out. The students could then fill in whatever word is missing.

Bluejay hops because Raven shot him in the hip.

_____hops because Raven_____him in the hip.



Making Tests

Let the children make up a test for you!

I wonder if the teacher ever gets things wrong?

Show them how to make a test using the following three types of questions, and then when they're finished, you can take it. Go ahead – act confused and make mistakes!

A) TRUE OR FALSE

T F

The bear is Daisy the Dancing Bear ☐ ☐

B) MULTIPLE CHOICE

Where did Bluejay get shot?

_____*shoulder*
_____*head*
_____*heart*
_____*hip*

C) QUESTION/ANSWER

Where did Pop go?

He was in a refrigerator, along the road, under the snow, beside a can.

IN OTHER WORDS (Making Books)

IN OTHER WORDS (Making Books)

Read the story, then reread.

Discuss the main idea of the story, what happened, etc., and go on from there. Let the children say what comes to their minds about the story, and write it all down on the chalkboard. (Brainstorming)

Try to get the children to talk about the sounds, odors, and sights in the story, and about the characters' feelings. The idea is to learn how to talk about the story in such a way that the listener or reader feels he is there.

If, for example, a child says:

Coyote was flipped through the air by a large tree.

You then say:

How do you think Coyote felt?

The child might answer:

Coyote's stomach tickled like it does on a roller coaster ride.

The object is to get the children to use as many of the five senses as possible when talking about the story.

Coyote

Stars

Dancing

Coyote wants to be a star

His arms fall off

Red holes in the ground

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After brainstorming (writing on the board all of the happenings in the story), the class can retell the story *In Other Words* – in their own words.

Write the story on the board as they are telling it.

(*Beginning* _____ *Page 1* _____)

(*Pg 2* _____ _____) (*Pg 3* _____

_____) (*Pg 4* _____ _____)

(*Pg 5* _____ _____ _____)

(*Pg6* _____ _____) (*Pg 7* _____

_____) (*Pg 8* _____ _____)

(*Pg 9* _____ _____) (*Pg 10* _____

_____ _____) *The end*

After the story is finished, it can be sliced into pages. Each page of words can then be distributed among the class and the pictures for each page of words can be made.

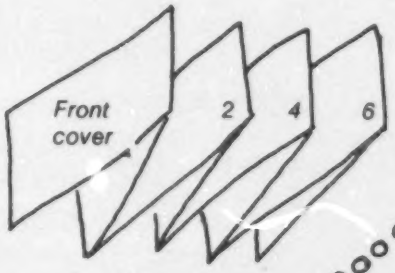
After the children have completed the pictures and words, staple the pages together, and the class has its own book – *In Other Words*.

Here are some more ways of putting *In Other Words* together.

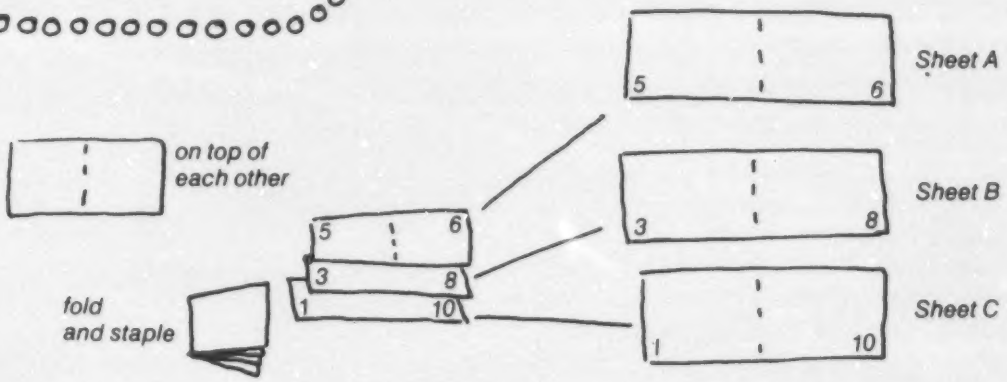
Style 1

Front cover	*Long strip of contact paper*	*Page after page*	*Words transferred to contact paper*		*Pictures drawn on*		*Back cover*

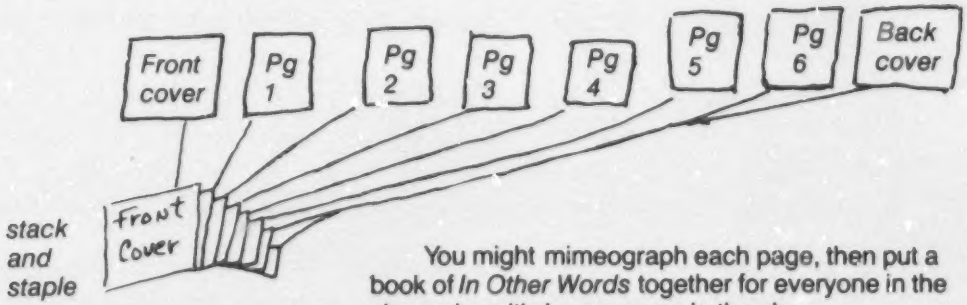
Fold on the lines, dividing the pages. Glue, paste, or staple front and back covers.



Style 2



Style 3



You might mimeograph each page, then put a book of *In Other Words* together for everyone in the class, since it's by everyone in the class.

99

WORD STUDY

1 – What Do You Say?
2 – Oral Reading
3 – Building Vocabulary
4 – Words in My World
5 – Action Words

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What Do You Say?

You never know what the children are going to say when you ask:

What is love?

What is hate?

What is discrimination?

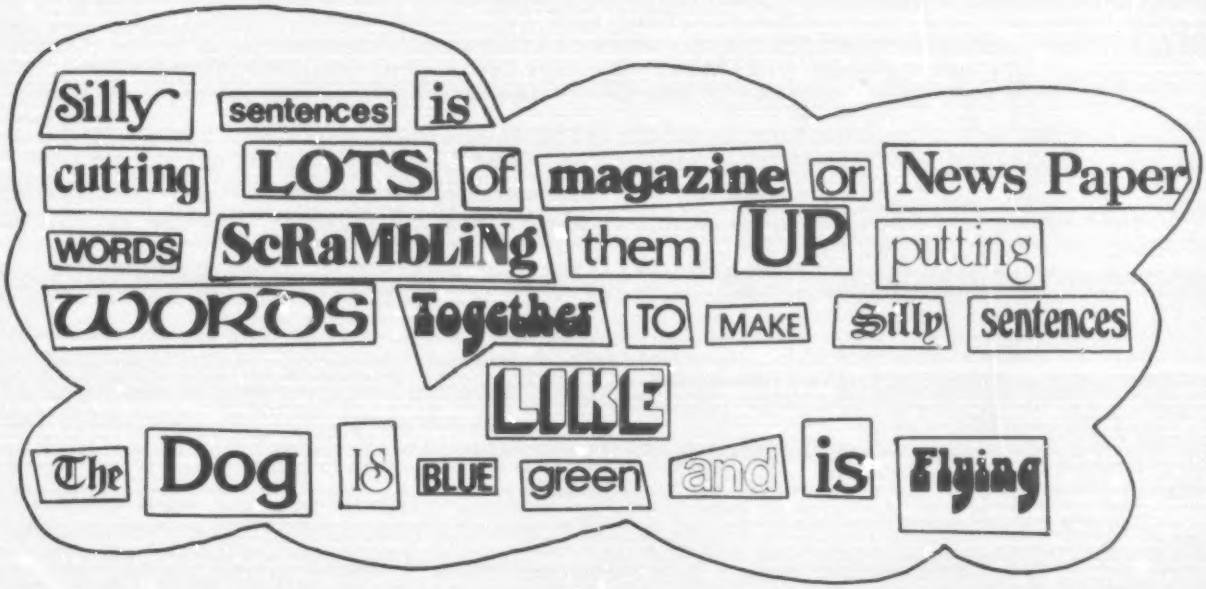
What is twilight...conservation...perfect...

phoney...manure...understanding...

recognize...theory...nature

encrmous...eclipse...

Have the children cut out words they recognize from old magazines, newspapers, etc. They can then make up posters of "silly sentences."


Silly sentences is
cutting LOTS of magazine or News Paper
WORDS ScRaMbLiNg them UP putting
WORDS Together TO MAKE Silly sentences
LIKE
The Dog is BLUE green and is Flying

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Oral Reading

In this activity, you and the students read together. It is particularly effective with shy students.

A book or story made by the children can be recorded on tape, turned on, and then the whole group can read aloud. This is an excellent method for improving phrasing and helping to alleviate "word by word" style of reading.

You probably do this anyway!

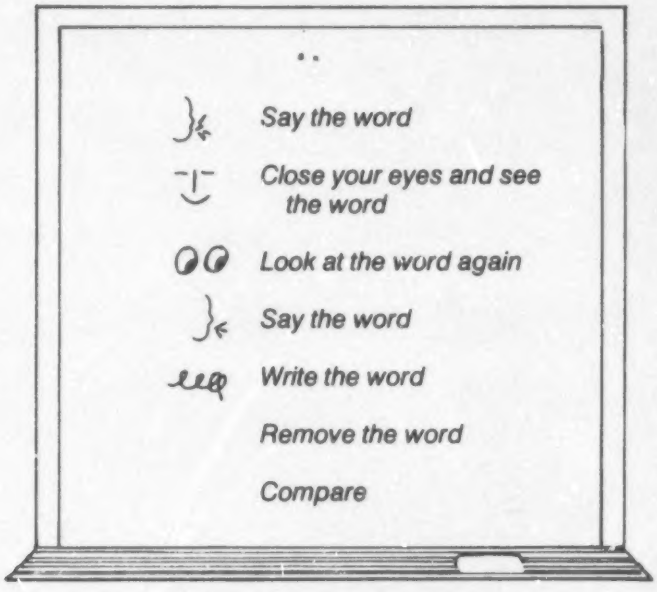
Building Vocabulary

Using stories the children have read or made, choose some words to put in the children's "My Book," which simply is sheets of tablet paper with construction paper for the cover.

Some of the students will choose rather difficult words, other students will choose easy words, and you will choose words that you feel are important for the children to learn.

The children at Level I should choose about five words. If 20 stories are covered, the children would then have a total of about 100 words for the year. The Level II children should choose between five and 10 words per story, and the Level III children should choose 10 words per story, totaling about 200 words for the year.

The children can then study the words like this:



Have the children repeat these steps until the word is easy for them. In the beginning, this sequence may be put on the chalkboard.

Words in My World

This activity is particularly effective with Level I students. Say to the children:

What kind of cereal do you eat?
Bring me the name label tomorrow.

The next day, write on a chart what the children say.

Jack said:
I eat Life.

Tammy said:
I eat Captain Crunch.

Newspaper advertisements can also be used to find words the children recognize.

What kind of car do you have?
What gas station do you go to?
Where do you eat?

You can think of more!

Action Words

Help the children get into a story and illustrations, and have them find all of the action in the still pictures. For example, *dancing, beating drums, walking, singing* and *running* might be action words in *A Little Boy's Big Moment.*

Write on the board all of the action words the children can think of. They could then make a book of the action words they have found or thought up.